

ROCK ART IN INDIA:
PERSPECTIVE FROM PUBLISHED DATA
AND
FIELDWORK

A thesis submitted

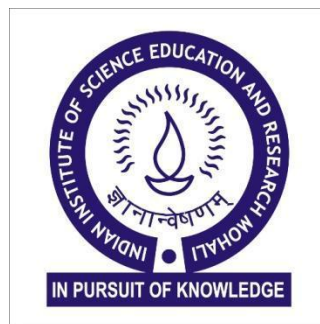
in Partial Fulfillment of the Requirements

for the

BS-MS Dual Degree in Science

by

Prabhsimrandeep Kaur



INDIAN INSTITUTE OF SCIENCE EDUCATION AND RESEARCH MOHALI

(20th April 2018)

CERTIFICATE OF EXAMINATION

This thesis “**Rock art in India: Perspective from published data and field data**” has been prepared and submitted by **Prabhsimrandeep Kaur**, for the partial fulfillment of the requirements for the BS-MS Dual Degree programme, has been examined by the thesis committee duly appointed by the institute. The committee found the thesis acceptable in accordance with the requirements and standards in thesis writing.

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DECLARATION

The work presented in this dissertation, titled **Rock art research in Inida: Perspective from published data and fieldwork**, has been carried out by me under Dr. Parth R. Chauhan at the Indian Institute of Science Education and Research Mohali for the partial fulfillment of BS-MS dual degree programme of the Institute. This work has not been submitted in part or in full for degree, a diploma, or a fellowship to any other university or institute. Whenever contributions of others are involved, every effort is made to indicate this clearly, with due acknowledgement of collaborative research and discussions. This thesis is a bona fide record of original work done by me and all sources listed within have been detailed in the bibliography.

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20th April 2018

In my capacity as the supervisor of the candidate's project work, I certify that the above statements by the candidate are true to the best of my knowledge.

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Abstract

Name of the Student: **Prabhsimrandeep Kaur**

Roll No.: **MS13080**

Degree for which submitted: **BS-MS Dual Degree in Science**

Department: **Biological Sciences**

Thesis Title: **Rock Art in India: Perspective from Published Data and Fieldwork**

Name of Thesis supervisor: **Dr. Parth R. Chauhan**

Month and Year of thesis submission: **20th April 2018**

Rock Art has recently attracted tremendous research focus as it represents the earliest human evidence of aesthetic taste and symbolic expression and constitutes valuable information on the lives, beliefs and preoccupations of prehistoric communities. The rock art of the India Subcontinent stretches from the high altitudes of Zaskar Valley and Ladakh in the north to the granite pockets in the south, from Gujarat in the west to Assam and Manipur in the east. With its highest concentration in the central sandstone region, Indian rock art has gained its importance after the discovery of Bhimbetka (Madhya Pradesh), now a UNESCO World Heritage site. Despite a significant amount of research on Indian rock art, its chronology and purpose are yet to be properly worked out. In addition to a critical review of published data, fieldwork was done at the Bayan site-complex (M.P.) D-Stretch software was applied to see hidden or unclear images and their superimposition (overlap). Results suggest that previously reported frequencies are minimum numbers and require reinvestigations.

Acknowledgement

It is my pleasure to express my heartfelt and profound gratitude to several individuals who contributed unselfishly and were instrumental for the completion of my Master's thesis.

First I would like to express my gratitude towards IISER Mohali for the constant support and providing me with the facilities that eased my journey.

I might have produced the thesis, but it was my friends Jatinder Singh, Tanisha Dilawari, Richa Singh, Harleen Kaur, Sukhraj Kaur and lab mates Nupur Tiwari, Shashi Mehra, Vivek Singh and Bharti Singh who always provided me with care and random ideas that helped me throughout. Special thanks to Dr. Saleem for all the knowledge on this subject.

One of the greatest source of ideas and knowledge - my supervisor, Dr. Parth R. Chauhan for allowing me to work under his guidance. For constantly bombarding my mind with ideas, creativity and knowledge that was much needed for the project.

I also apologise to the few individuals I might have missed to mention here. Lastly, my parents and family who provided me support like no other and who stood by my side always- Thanks a lot!

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STATE	NUMBER OF ROCKART SITES
ANDHRA PRADESH	58
BIHAR	4
CHHATTISGARH	27
GOA	4
GUJARAT	22
JAMMU AND KASHMIR	45
JHARKHAND	11
KARNATAKA	79
KERALA	9
MADHYA PRADESH	317
MAHARASHTRA	3
MANIPUR	1
ODISHA	50
RAJASTHAN	152
TAMIL NADU	149
UTTAR PRADESH	86
UTTARAKHAND	9
BHAINSUR REGION	6

RAICHUR-KARNATAKA REGION	7
TAMIL NADU-KERALA BORDER	14

Table 3.2.1 : Rock Art
Distribution in India

Period I	Mesolithic
Period II	Neolithic/Chalcolithic and early Iron age
Period III	Early Historic
Period IV	Medieval
Period V	Recent

MESOLITHIC

Style 1	Large Silhouette, tuskless elephants, Bison and no human figures	Faded red, brown and black.
Style 2	Buffalos and Bisons in outline	Red
Style 3	Animal drawing in thick outlines with partially filled and decorated bodies, hunters shown, rhinoceros, bisons, antelopes and elephants	Red
Style 4	Bisons, deer and antelope in outline and non-geometric body decoration.	Red
Style 5	Animal with body decoration in several geometric patterns and partially filled limbs	Red and bichrome
Style 6	Geometric and floral designs, hut shaped symbols and animals	Red and purple

NEOLITHIC/CHALCOLITHIC
AND IRON AGE

Style 7	Silhouette drawing of bison, buffalo, elephant, ox, black buck, monkey and lizard.	Red and brown
Style 8	Simple and stylized outline of cattle, boar, jackal, deer.	Red
Style 9	Figures depicted crude and thick drawings of animals and triangular bodied human figures	White
Style 10	Silhouette drawing of ox, tigers and humans	White and yellowish-white

EARLY HISTORIC

Style 11	Symbols like swastika, hollow cross design and inscriptions.	Red, white, green, yellow
Style 12	Animals with partially filled, outlined, large decorated bodies, hunters with large bows and arrows. Navadatoli pottery designs.	Red and purple
Style 13	Drawings of horse and elephant riders, swordsman and archers in outline and wash.	Red and white
Style 14	Polychrome decorative patterns. Gupta and Shankha lipi	Red
Style 15	Multicolored decorative designs.	Red,, white and yellow
Style 16	Social and cultural life in natural silhouettes and scene of tribal conflicts.	Red and white

MEDIEVAL		
Style 17	Stylized drawings of caveiries and soldiers	Red, white and orange
Style 18	Silhouettes and linear drawings of elephants, horses and human forms	Red and white
RECENT		

Style 19	Swordsman and camel like animal in outline	Crayon charcoal
Style 20	Geometric human figures in double outline along with Devanagri script	Red

Table 3.4.1 : Wakankar and Brook's Periodisation of Indian Rock art

ATTRIBUTE	WAKANKAR	JOSHIPUR
NUMBER OF ROCK SHELTERS	36	NOT SPECIFIED
NUMBER OF SHELTERS WITH PAINTINGS	25	10
NUMBER OF BOULDERS WITH PAINTINGS	6	NOT SPECIFIED

Table 4.1.1 :General site Comparison: Bayan and Joshipur

ATTRIBUTES	BAYAN	JOSHIPUR	BHIMBETKA (COURTESY-MEENAKSHI DUBEY-PATHAK ADORANTEN 2014)
NUMBER OF ROCK SHELTERS	36	Not counted	243
NUMBER OF SHELTERS WITH PAINTINGS	25	10	133
NUMBER OF BOULDERS WITH PAINTINGS	6	None	Not specified
NUMBER OF ANIMAL FIGURES	109	50+37(unidentifiable)	1377
NUMBER OF AQUATIC FAUNA	3	None	Not specified
NUMBER OF HUMAN FIGURES	101	190	2176
NUMBER OF HAND PRINTS	14	None	222
NUMBER OF HUNTING SCENES	17	Not specified	20
NUMBER OF GEOMETRIC/ABSTRACT PATTERNS	24	5	584
COLOURS OF THE PAINTINGS	Red, White, Black, Yellow	Red, White, Orange, Yellow	Red, White, Orange,yellow,black, green.
NUMBER OF PROCESSION SCENE	19	Not specified	Not specified
NUMBER OF WAR SCENES	28	5	Not specified
NUMBER OF MERRY MAKING/CELEBRATION SCENES	5	Not specified	Not specified

Table 4.4.1 :Rock Art
Comparison: Bayan, Joshipur
and Bhimbetka

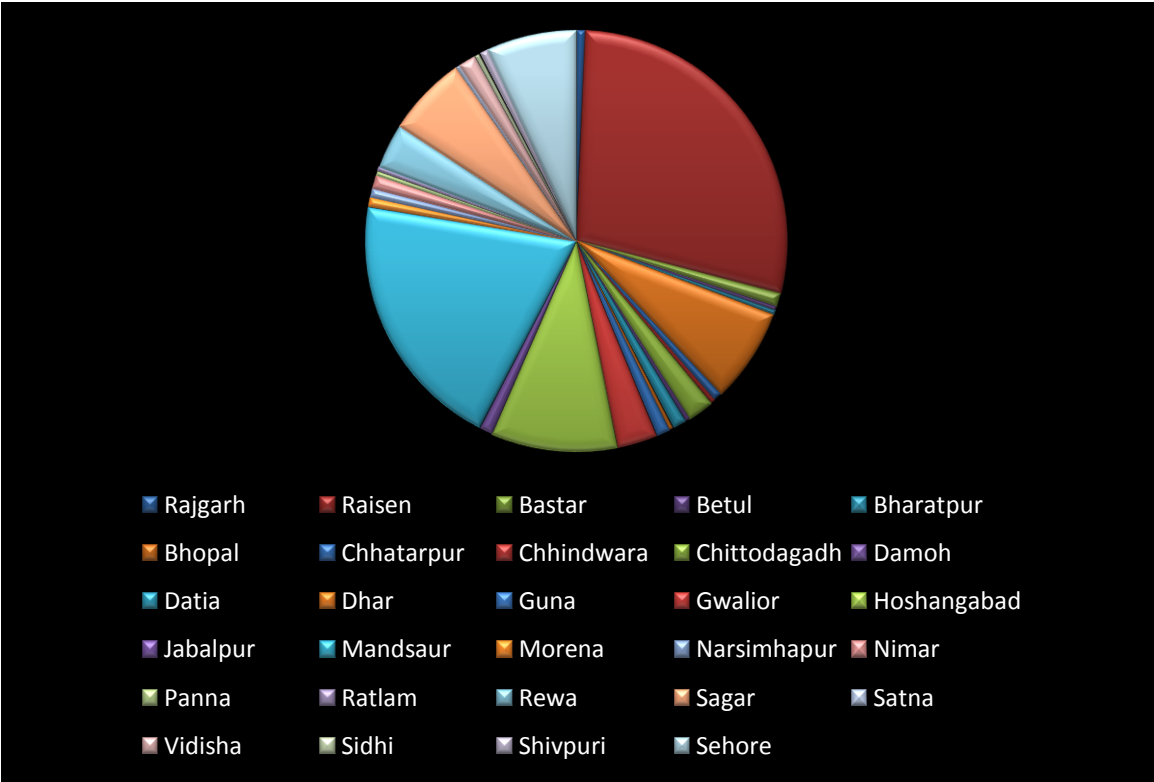


Chart 3.2.1: Madhya Pradesh

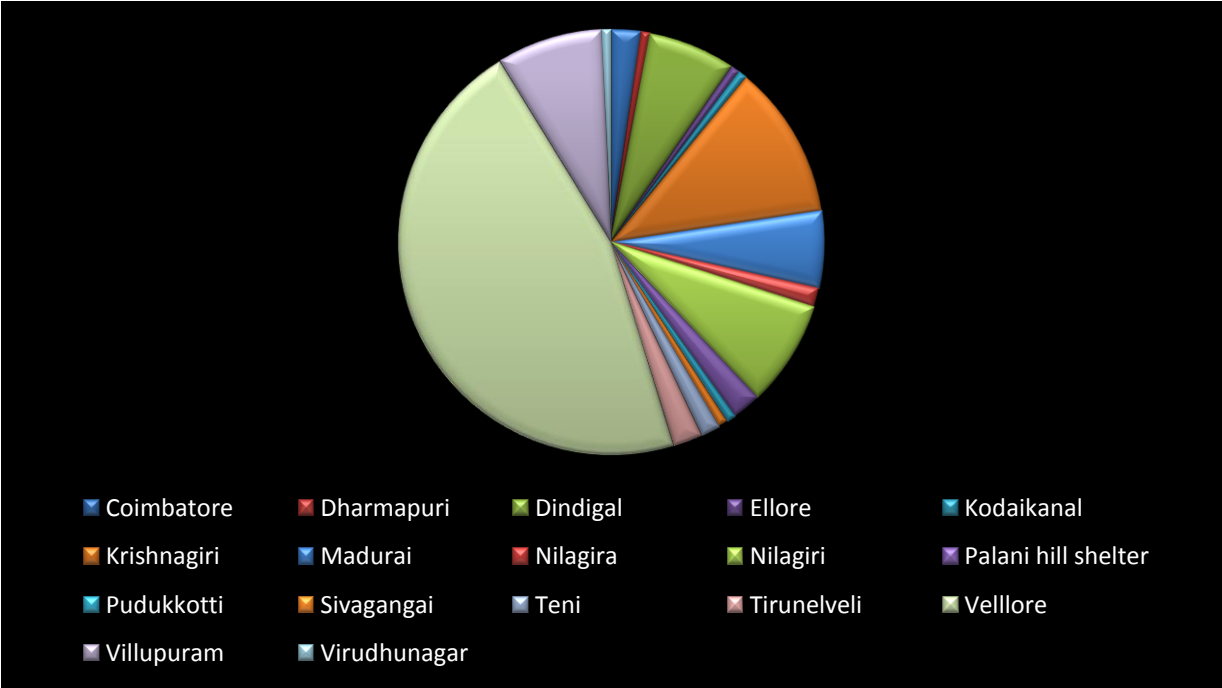


Chart 3.2.2: Tamil Nadu

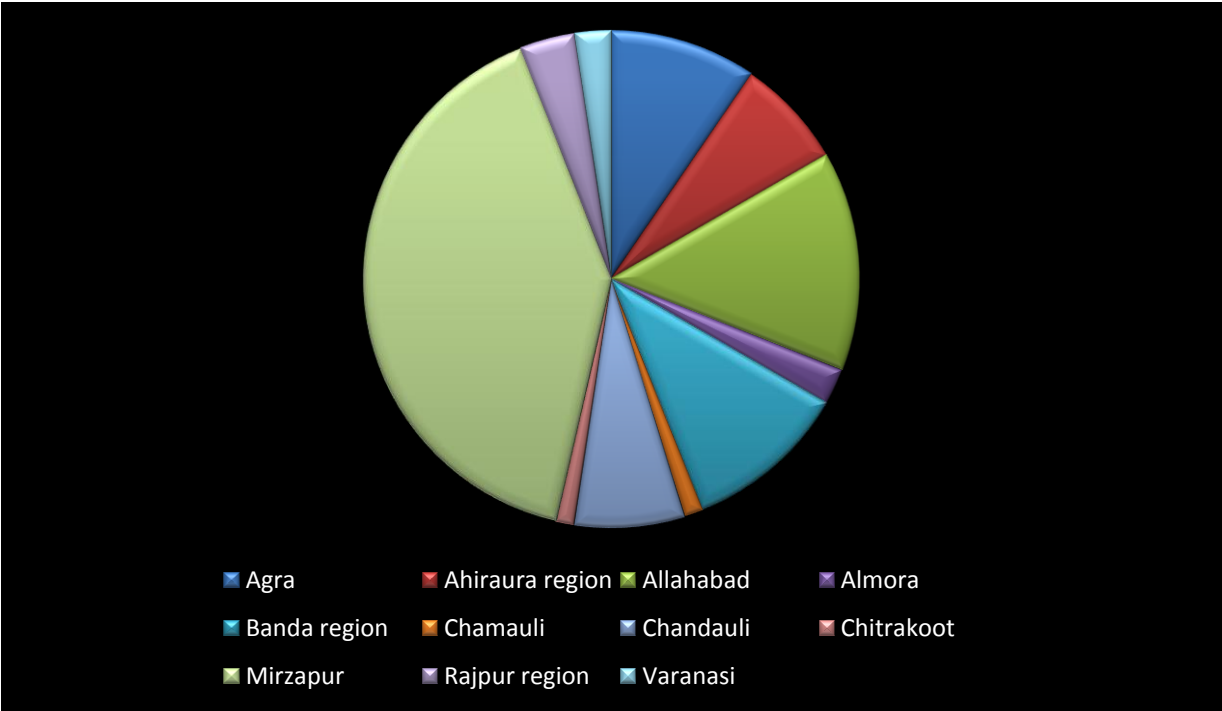


Chart 3.2.3: Uttar Pradesh

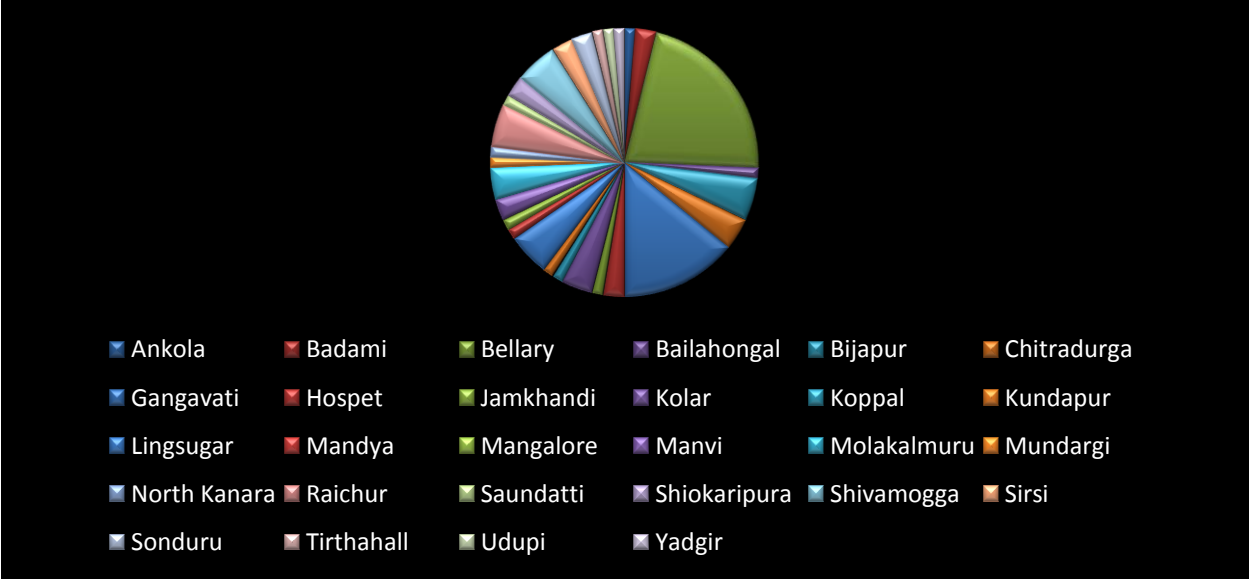


Chart 3.2.4:

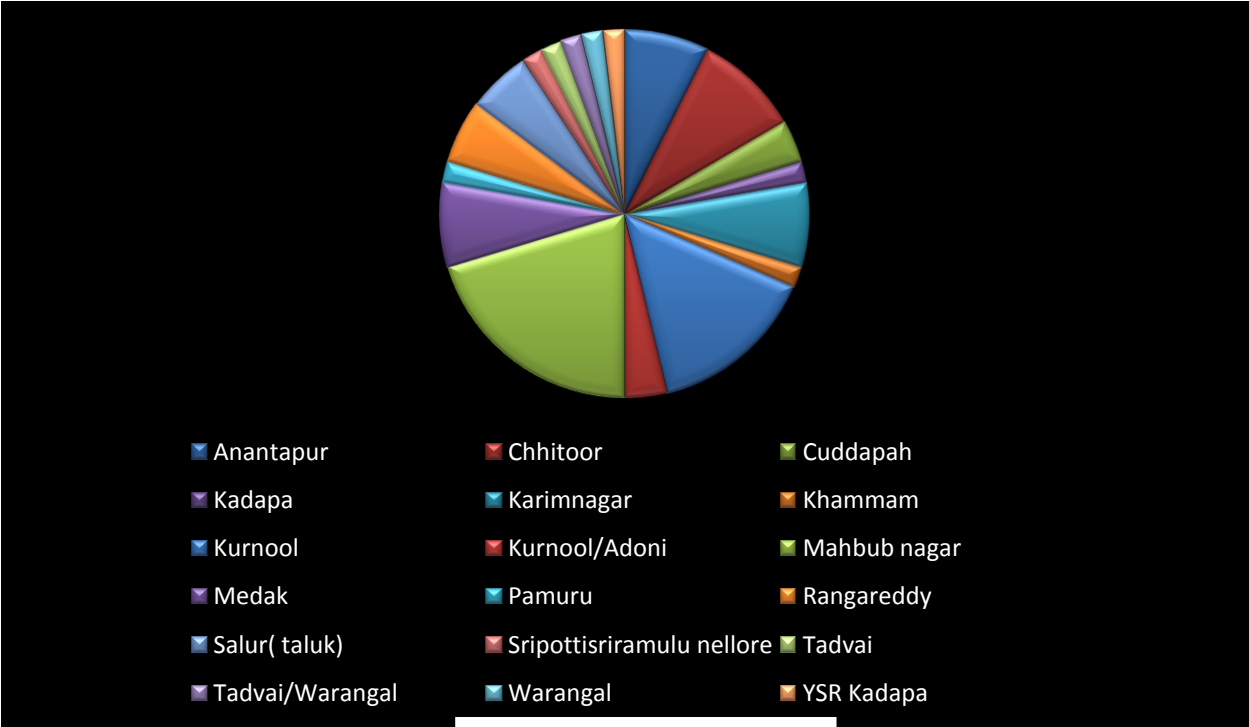


Chart 3.2.5: Andhra

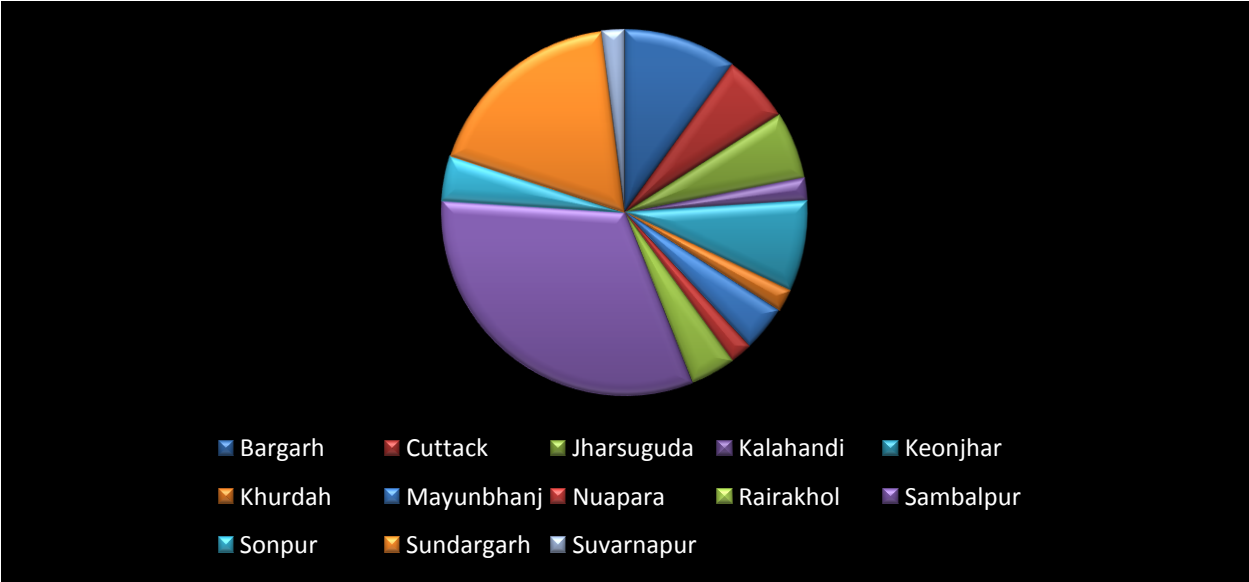


Chart 3.2.6:

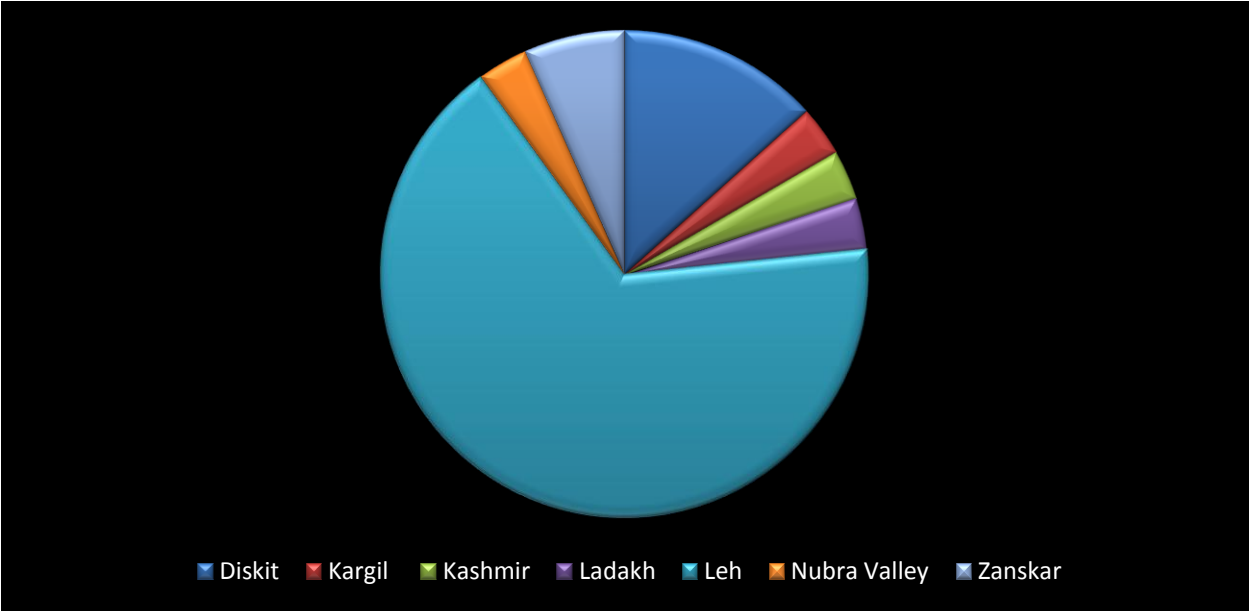


Chart 3.2.7: Jammu and

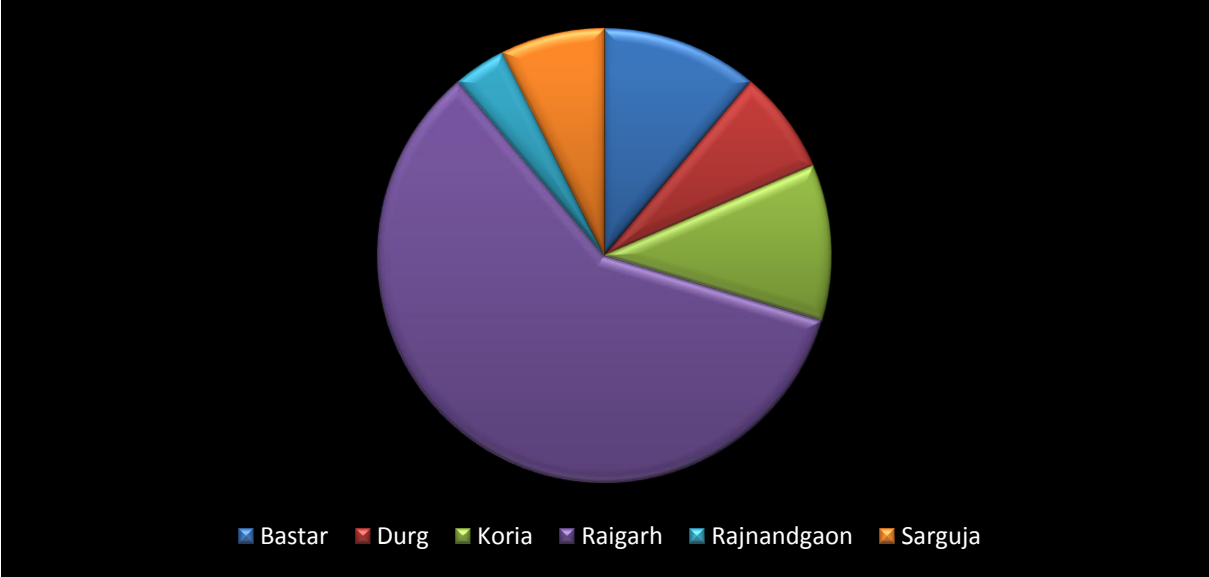


Chart 3.2.8:

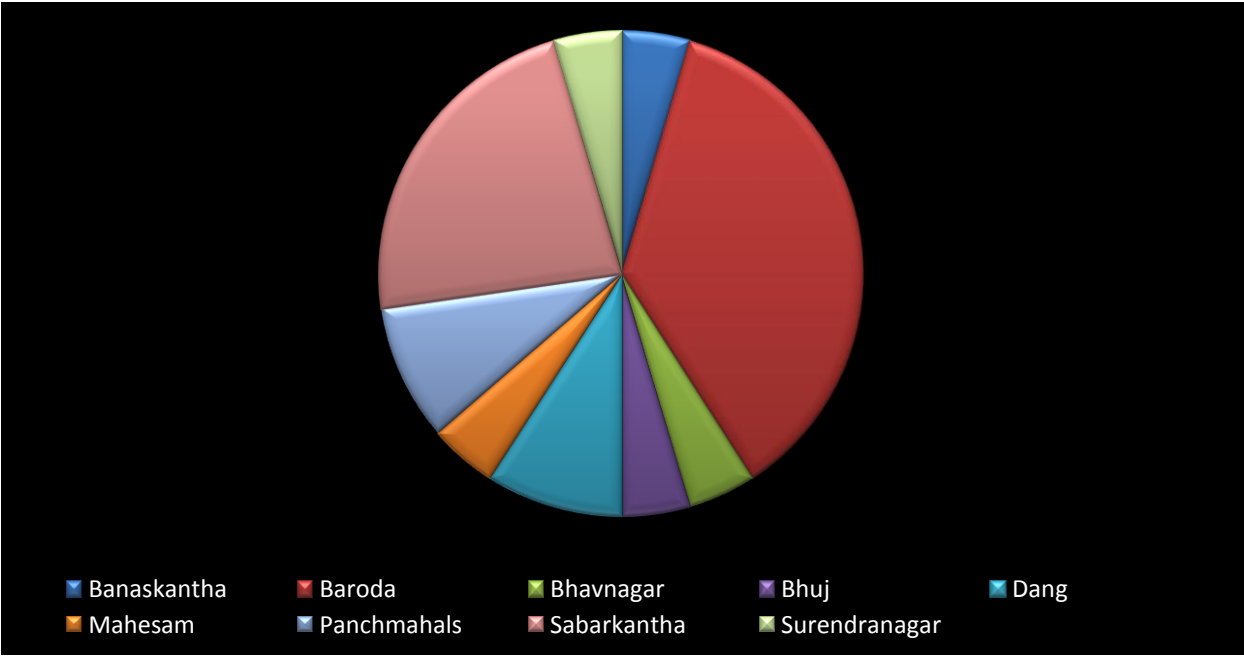


Chart 3.2.9: Gujarat

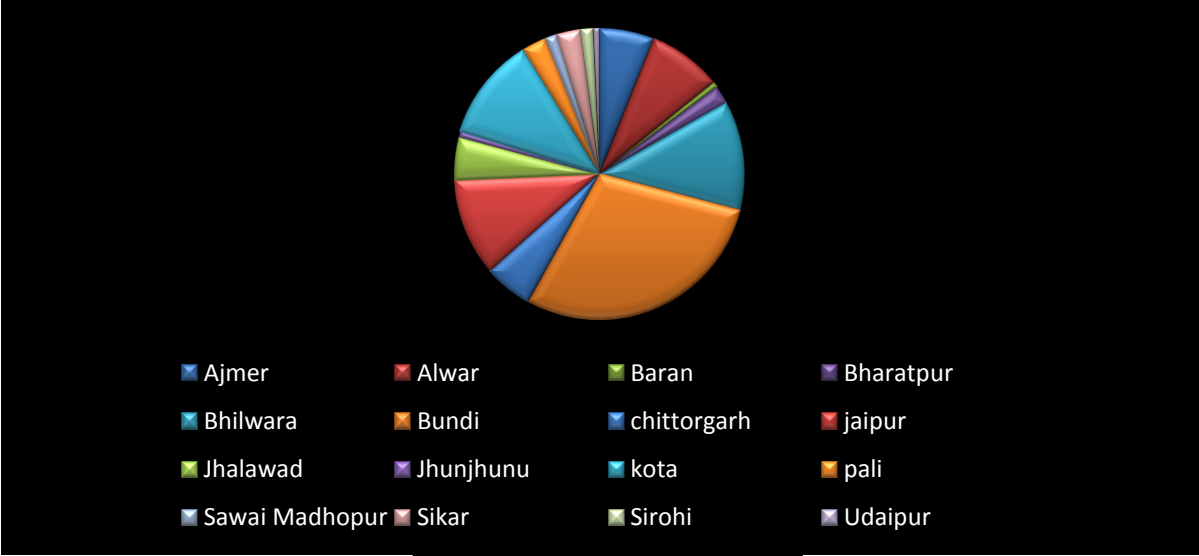


Chart 3.2.10: Rajasthan

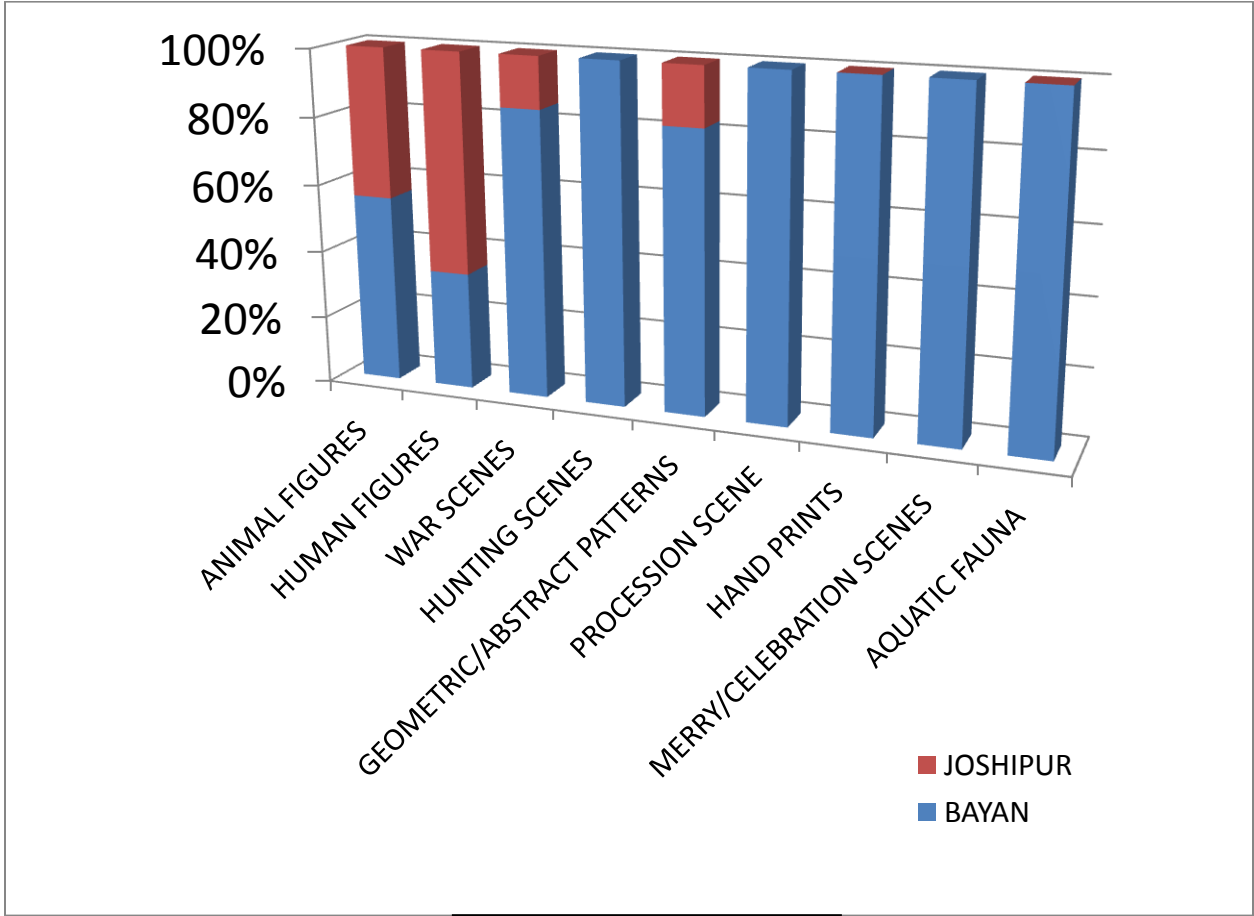


Chart 4.4.1: Bar graph showing the frequency of

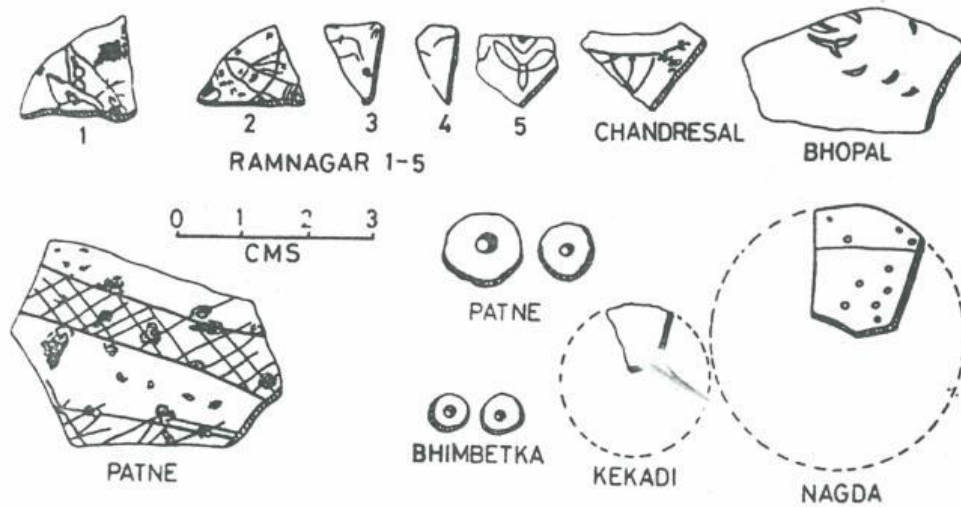


Figure 1 : Engraved ostrich egg shell reported from Bhopal, Ramnagar, Chandresal.



Figure 2 :Carved anthropomorph bone found in the upper palaeolithic sediments of Lohanda Nulla in Mirzapur district of Uttar Pradesh



Figure 3: Great hall of polychromes of Altamira, published by M. Sanz de Sautuola in 1880.



Figure 4: Marcelino Sanz de Sautuola



Figure 5: Painting found at Bhimbetka rock shelter.



Figure 6: Dr. V.S. Wakankar

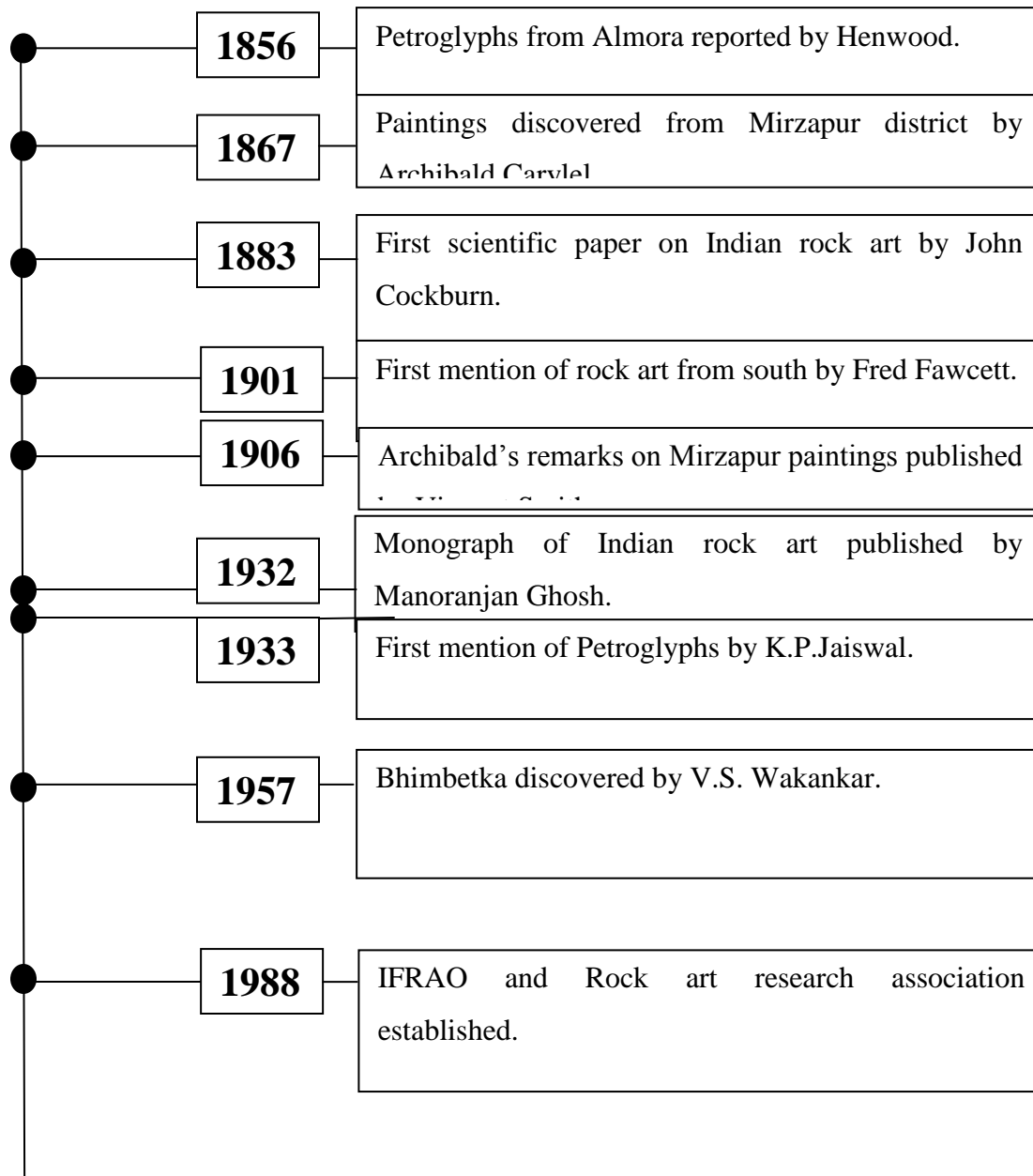


Figure 7: Indian Rock art
Timeline



Figure 3.4.1

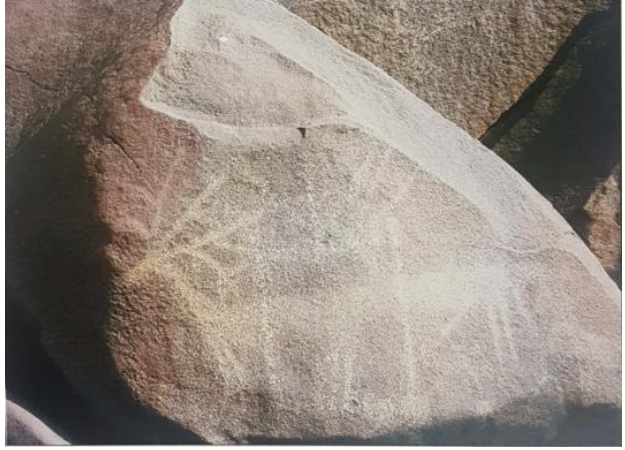


Figure 3.4.2



Figure 3.4.3



Figure 3.4.4

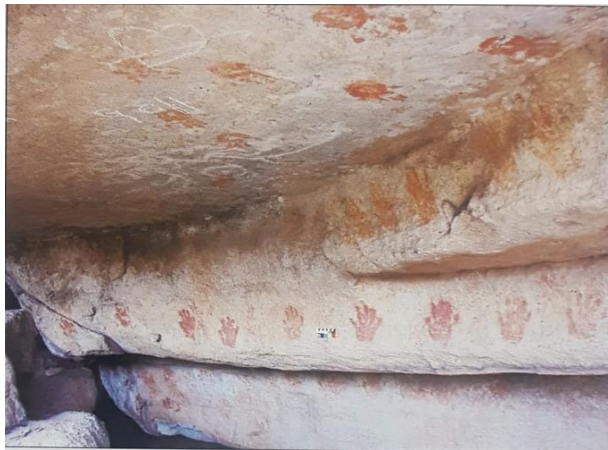


Figure 3.4.5

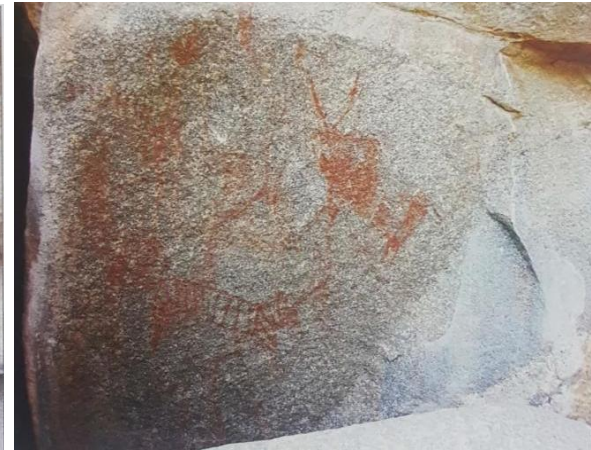


Figure 3.4.6



Figure 3.4.7



Figure 3.4.8



Figure 3.4.9



Figure 3.4.10



Figure 3.4.11

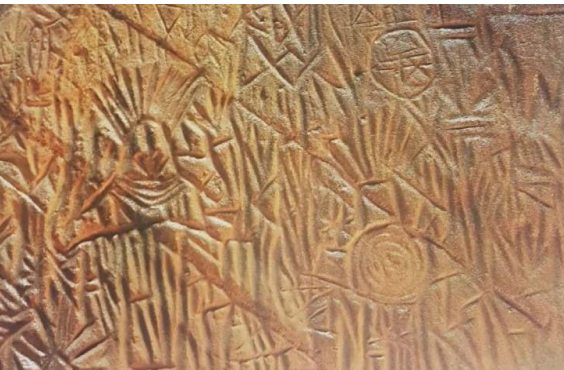


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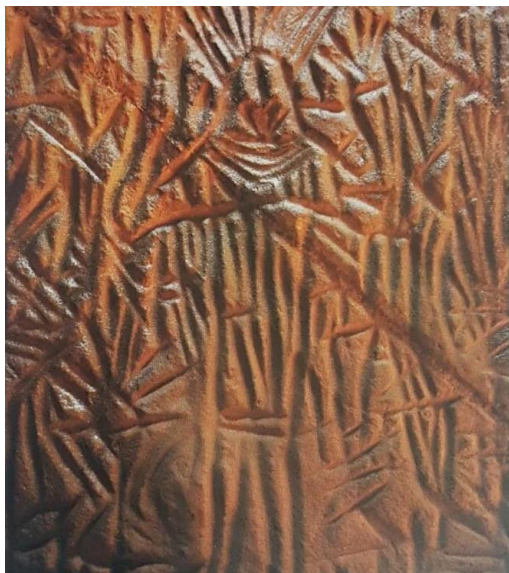


Figure 3.4.13



Figure 3.4.14



Figure 3.4.15



Figure 3.4.16



Figure 3.4.17



Figure 3.4.18



Figure 3.4.19



Figure 3.4.20



Figure 3.4.21



Figure 3.4.22



Figure 3.4.23



Figure 3.4.24



Figure 3.4.25



Figure 3.4.26



Figure 3.4.27



Figure 3.4.28



Figure 3.4.29



Figure 3.4.30

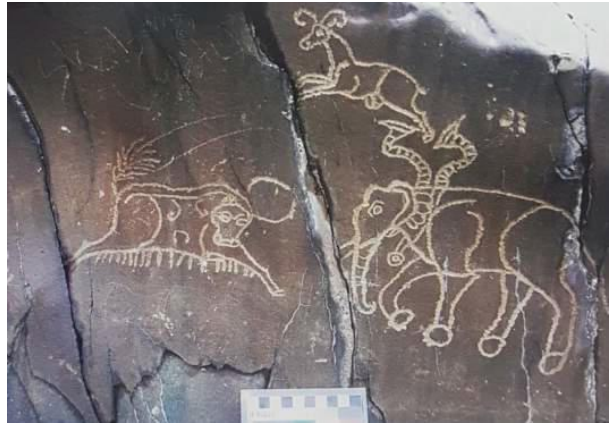


Figure 3.4.31



Figure 3.4.32



Figure 3.4.33



Figure 3.4.34



Figure 3.4.35



Figure 3.4.36



Figure 3.4.37



Figure 3.4.38



Figure 3.4.39



Figure 3.4.40



Figure 3.4.41



Figure 3.4.42



Figure 3.4.43



Figure 3.4.44



Figure 3.4.45



Figure 3.4.46



Figure 3.4.47



Figure 3.4.48



Figure 3.4.49



Figure 3.4.50



Figure 3.4.51

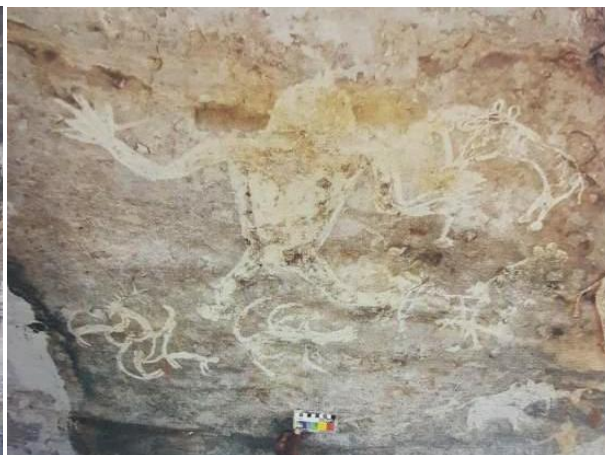


Figure 3.4.52

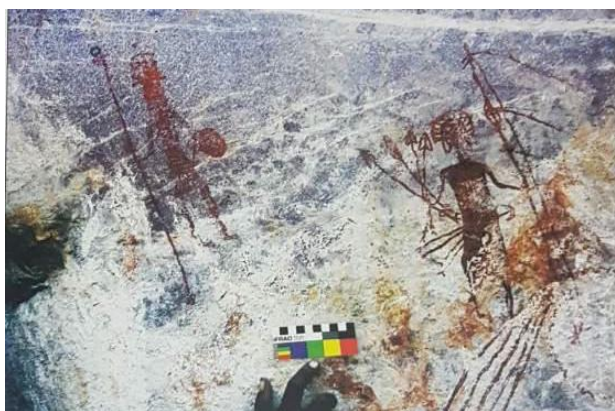


Figure 3.4.53



Figure 3.4.54



Figure 3.4.55



Figure 3.4.56



Figure 3.4.57



Figure 3.4.58



Figure 3.4.59



Figure 3.4.60



Figure 3.4. 61



Figure 3.4.62



Figure 3.4.63



Figure 3.4.64

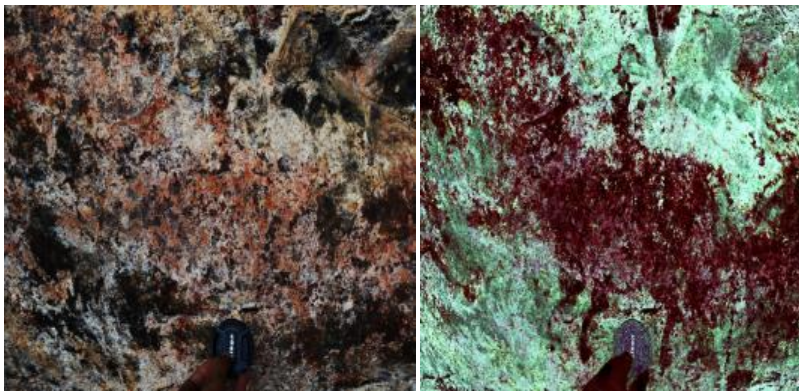


Figure 4.3.1



Figure 4.3.2



Figure 4.3.3

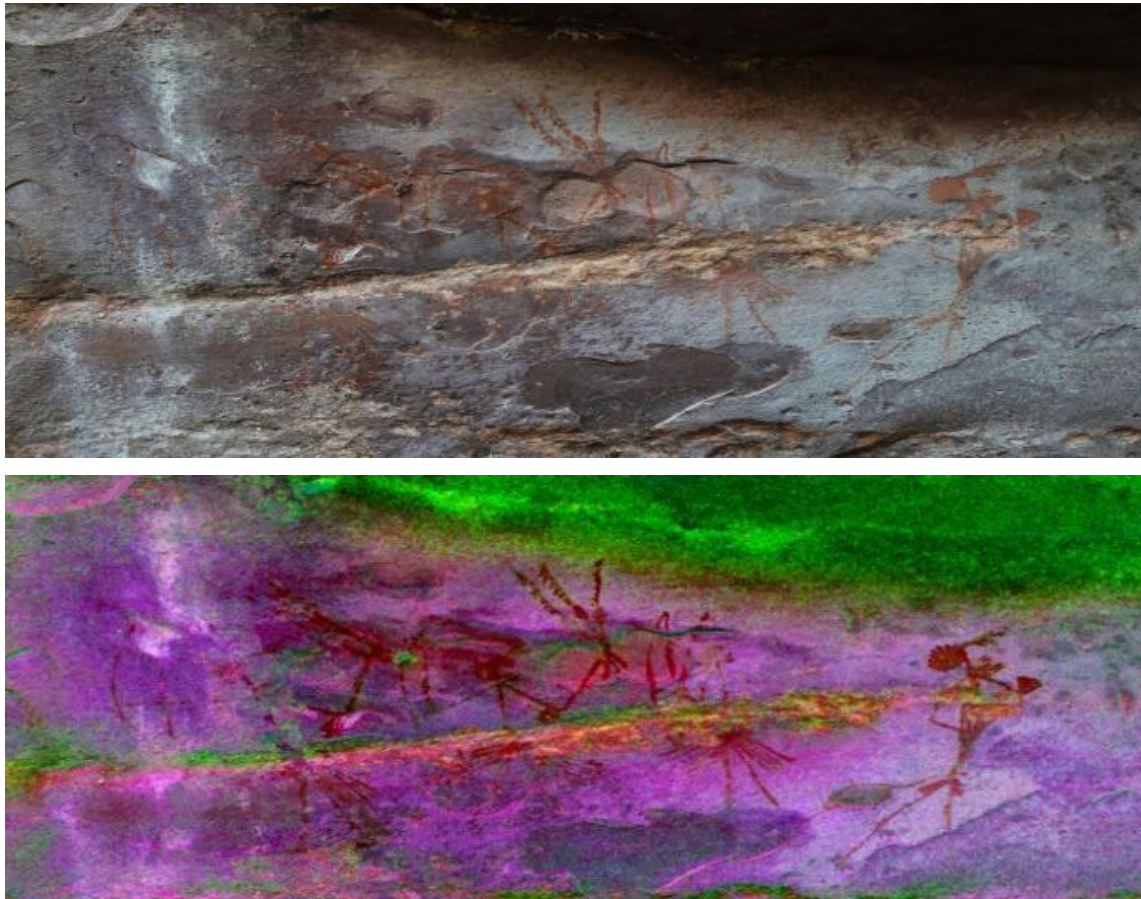
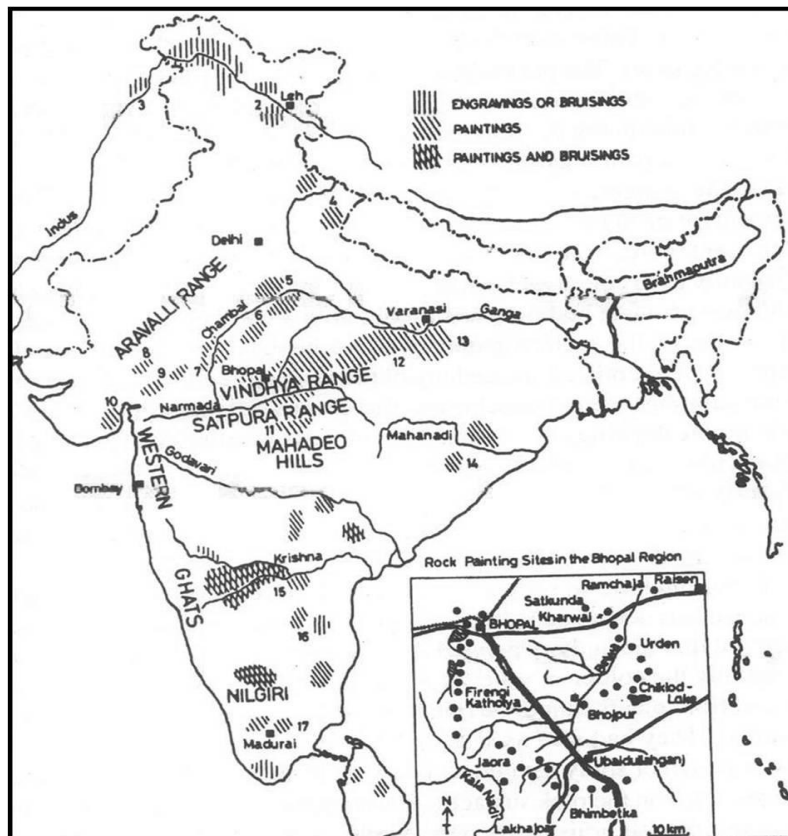
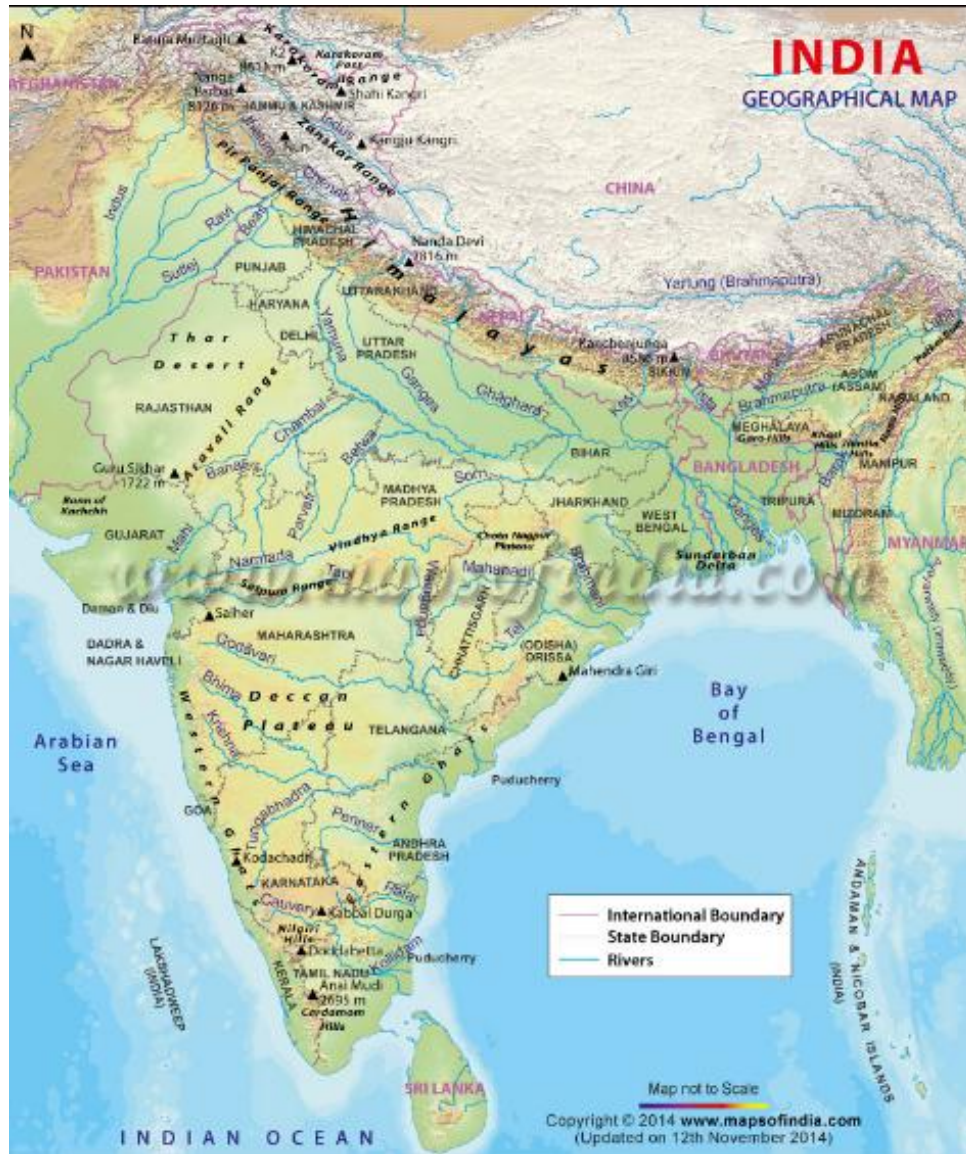


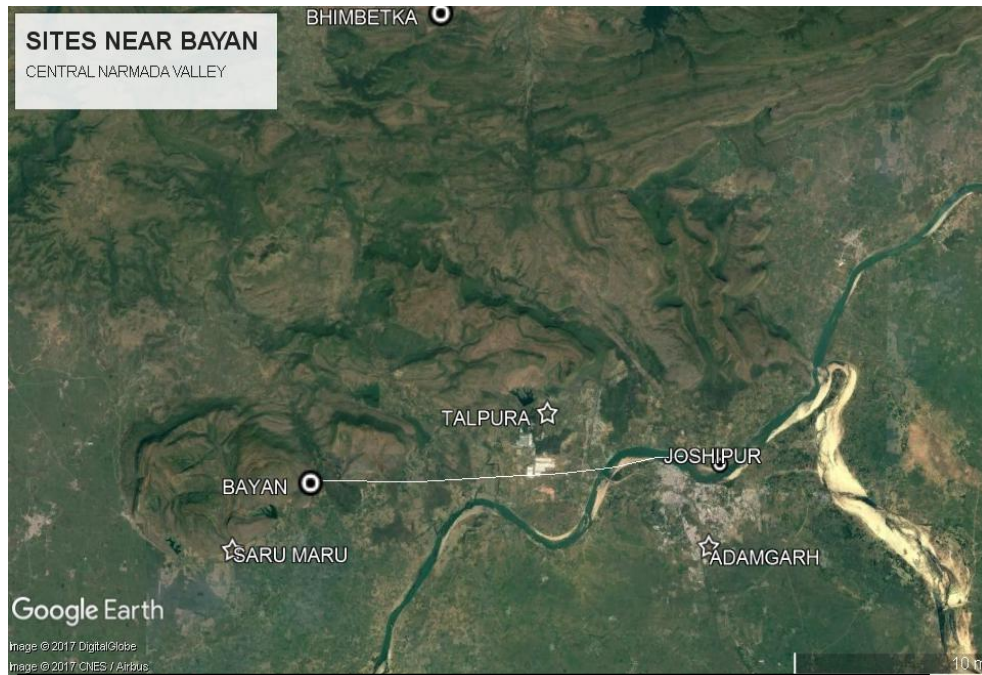
Figure 4.3.4



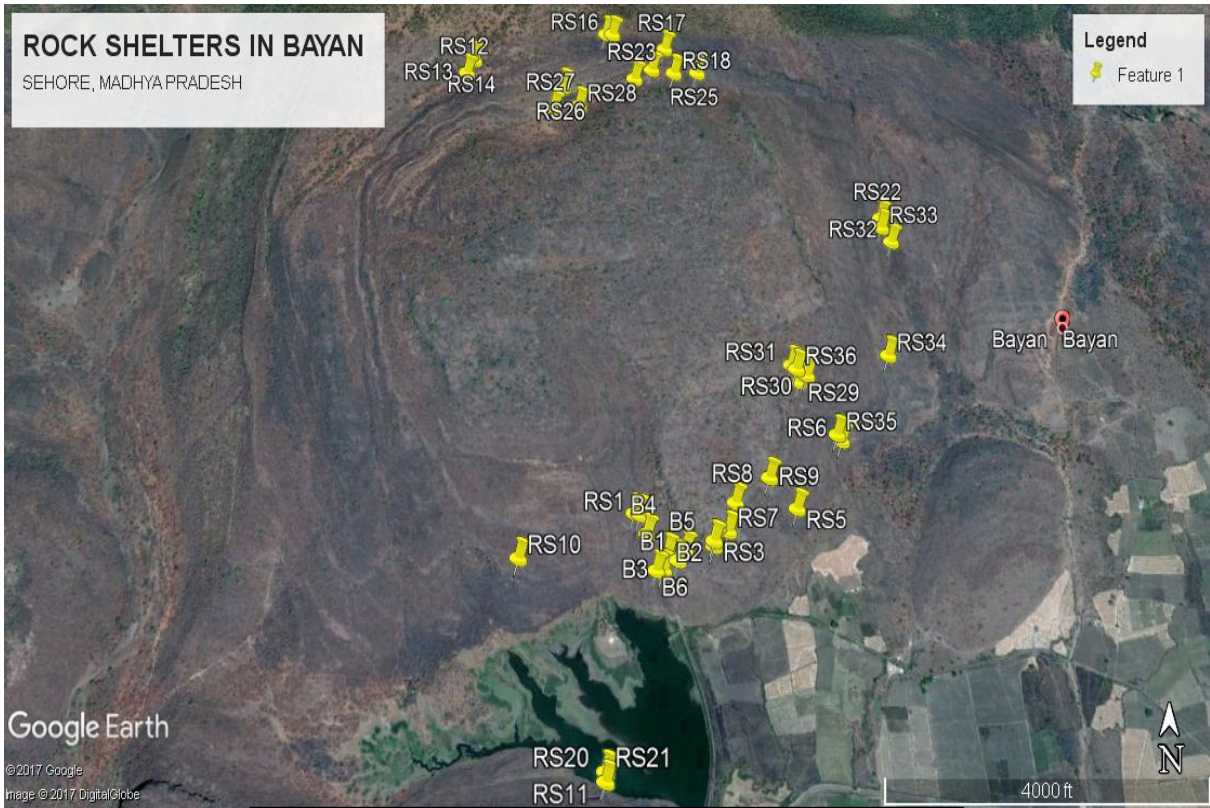
Map 3.1.1 Distribution of Rock Art sites in India



Map 3.1.2
:GEOGRAPHY OF
INDIA



Map 4.1.1: Bayan and major rock shelters in its vicinity



Map 4.1.2: Distribution of rock shelters at Bayan

Chapter 1

The Prelude

“I never paint dreams or nightmares.

I paint my own reality.”

-Frida Kahlo

1.1 Introduction

Long before the land grew roads and towns, long before writing was developed, long before we even had a word for art, prehistoric people were drawing the story of creation recording events, ideas, plans and feelings on the surface of rocks which they thought of as potential canvases. These paintings represent the earliest evidence of aesthetic taste and expression of people and constitutes a valuable information on the lives, beliefs, rituals, practices and preoccupations of prehistoric communities.

Rock art constitutes the glorious heritage of humankind and provides an insight on the story of humanization of early hominins. Rock art consists of paintings and engravings on the walls of shelter and boulders. Rock art takes us to a world full of symbols, lines, figures and abstract patterns that display for us, the knowledge, technical skills and abilities of early people to make use of certain pigments like carbon, manganese and various oxides as colour, use of palm, finger or a stick made into a brush for the application of the colour and express their minds.

There have been reportings of dated studies from Europe (65 Ka) and SE Asia (45 Ka) which are regarded as the oldest. The paintings from Europe are thought to belong to the Neanderthals. Hence, this tells us that the paintings and engravings were done by other species also.

Though it provides a valuable record of human activities, it remained largely unrecognized, left in a state of dilapidation by historians as well as archaeologists until recently. This area has

gained popularity and is well established in the west with India still struggling to recognize it as an independent subject. Actually research and study of rock art is far beyond the study of culture, religion, feelings or origins of human cognition, it actually enables us to study the human ability to experience reality according to Bednarik (1996; 2002).

The regions of India, along with South Africa, Australia, North America, South America and Europe is rich in rock art. It has a wide spectrum of rock art ranging from pictographs, petroglyphs, cupules and megaliths which are further extensively rich in diversity of content and theme with styles which are localized. Apart from boulders and rock shelters, rock art has been reported in the form of engravings on several pieces of ostrich egg shell (Fig 1) and an 'anthropomorph' bone (Fig 2) which is recognized as 'Mother Goddess' by some and as 'Harpoon' by others.

Since recently recognized subject, it has a great potential to offer material for research and study due to its vast magnitude and as Bednarik (2002:353) puts it- '*... the only consistent record left of the developing human mind*' ..

Chapter 2

History of Rock Art Research in India: An Overview

“The sciences are small powers; because not eminent, and therefore, not acknowledged in any man; nor are at all, but in a few, and in them, but of a few things. For science is of that nature, as none can understand it to be, but such as in a good measure have attained it.”

-Leviathan, 1668. Thomas Hobbes

2.1 Introduction

On the basis of knowledge and popularity of the subject and advancement in the technology, rock art research in India can roughly be divided into three categories:

- Pre-Independence: 1867-1947
- Post-Independence: 1947-2000
- Modern: 2000- present

Before independence, the subject was highly dominated by British researchers and perspectives but rock art studies and the overall research pattern witnessed a major development after Independence. Rock art research began early in India with Archibald Carlyle’s exploration in the sandstone hills of the northern Vindhyan ranges in 1867. An officer of the Archaeological Survey of India, Carlyle was the first to encounter rock paintings in the forested region of

Kaimur ranger of Mirzapur district of Uttar Pradesh. This was a remarkable discovery as it happened twelve years before Marcelino De Sautuola's (Fig 4) discovery of Altamira caves in Spain (Fig 3), which was regarded as the earliest in the world.

As a matter of fact, in 1856, there were unofficial reportings of references of petroglyphs at Almora (Pradhan 2001:3). Archibald did not publish any account of his discoveries but had left some field notes with his friend R.R Gatty, which were later published in *Indian Antiquary* by Vincent Smith in 1906 (Smith 1906 :185-195, Pradhan 2001). His remarks on the paintings were published in a report on 'pygmy flints'. Carlyle on the basis of microliths, pieces of charcoal and red haematite found on the floor of the rock shelter concluded that these paintings were made in the *Stone Age* and that these paintings belonged to the prehistoric period. On further analysis, Archibald on the basis of the content concluded that the paintings belonged to different periods. He also established correlation between the colour nodules and applied pigments of the painting which is his most noteworthy contribution.

Following this, John Cockburn, an officer of the Opium Department of British Government studied these paintings in detail and he presented the first scientific paper on Indian rock paintings in 1883 (Cockburn 1899:89-97). In his paper, he tried to trace the antiquity of the paintings, based on fossilized bones of rhinoceros found in the river valley of Ken, in Mirzapur district, and also a painting showing a rhino hunt found at a shelter near Romp village, the practice which has historical documents telling us that it began around 400 years ago. Cockburn studied these pictures systematically and produced tracings of quiet a few of them on paper made transparent using petroleum, in the *Journal of the Royal Asiatic Society*. Unfortunately he had failed to recognize the Paleolithic origins of the rock paintings and he assigned a date not more than 600 to 700 years back without explaining how he arrived at this number (Cockburn 1899: 89-97). Nonetheless, such a young age may still be applicable if tribal groups in the region were painting then. Cockburn reconsidered his thoughts and ideas and believed haematite stains might stay on the surface for an indefinitely long time. He modified his views on the antiquity of the paintings and claimed for them date much older than what he assigned at first.

Interestingly, in southern India, rock pictures were noticed quite early but there is no record available. Fred Fawcett was the first person to make an explicit mention (Fawcett 1901: 409-421). He made a visit to the site of Kupagallu in 1892 and right from the beginning he thought of the pictures to be prehistoric. The Edakkal caves in Kerala are one of the sites examined by Fawcett and he was the first to use photography as a method of documentation. However in 1916, Bruce Foote brought to everyone's notice that it was Hubert Knox who had mentioned rock bruising from Karnataka's Bellary district in 1880's. This was prior to Fawcett's discovery (Foote 1916:87-89).

This study of rock art in India was carried further by Francke (1902, 1903, 1925) who worked at various petroglyph sites in the lower Ladakh region (Pradhan 2001); the civil servant C.A. Silberrand worked in the Banda District in 1907; Cand .W Anderson studied rock paintings at Singhanpur in Raigarh District of Madhya Pradesh. Percy Brown also studied sites in Raigarh district. In his book on Indian paintings he attached an artistic label to rock paintings (Brown 1917:14-41).

In 1921, Manoranjan Ghosh, curator of the Patna museum, visited and studied rock art complex of Mirzapur, already discovered by Cockburn. He also visited several other sites in Raigarh and Hoshangabad District of Madhya Pradesh and produced a monograph of Indian rock art in 1932. In 1933, the first mention of petroglyphs was made by K.P. Jaiswal (Jaiswal 1933:58-60) in a rock shelter at Vikramkhola in Sundargarh district of Orissa (Pradhan 2001). More petroglyphs from the bank of the river Indus, Kapgallu hill near Bellary and Gotgiri Bettaridge near Bangalore later came to light (Gordon 1958:116).

The British official G.H. Gordon, in the 1930s tried to solve the problem of chronology by studying the overlaps and thematic and the chronological content. His work was based on the pictures from Mahadeo Hills in the surroundings of Pachmarhi. He developed a series which divided rock paintings as per the style. He put great effort to establish a scientific base in supporting the chronology of the paintings. One major drawback of his method was that he took all the then known pictures and tried to set up a chronology based on his study of only *one* site, without considering that a local stylistic group has certain peculiar qualities which makes it different from paintings of other regions. Although his chronological conclusions on the stylistic and thematic expression are outdated, he wrote extensively on the thematic elements and other details shown in rock pictures.

Around the same time, G.R. Hunter made attempts to find the chronological indicators and carried out excavations in the shelters of Jambudeep, Monteroza and Dorothy Deep. His conduct was rather aberrant, using glasses for quantitative measurement of microliths. Mention needs to be made of another noteworthy contribution by A. H. Brodrick, who has tried to compare and place Indian paintings in a global perspective (Brodrick 1948).

This was primarily the research conducted before India attained independence. The ideas and thoughts that went into the study of Indian rock art were mostly euro centric with Carlyle and Fawcett considering them to be prehistoric and Cockburn on the other hand viewing them not more than seven centuries old. It was only after 1947 that researchers made arduous efforts to establish an indigenous research tradition for India, free of European thoughts and assumptions (Bednarik 2002; 356). This saw large-scale excavations being carried out at rock art sites. Well documented explorations and systematic work on the Neolithic and Chalcolithic sites in the southern Deccan began. A Sundara during his field work on the megalithic cultures in the

Krishna-Tungabhadra region, found many rock art sites. Excavations began at various rock art sites like Piklihal by Allchin in 1960, at Tekklakota by Nagaraja Rao and Malhotra in 1965 (Bednarik 2002; 357). Since then, more than 5000 shelters have been reported from all corners of the Indian subcontinent (Note: the *number of sites* compiled in this work from all available journal/book sources are 1061. The reason for this discrepancy is that past researchers have not always distinguished between sites, site-complexes, shelters and single painted panels, with some publications reporting the number of shelters in each site. The number of total individual rock shelters will run into the tens of thousands but not all have paintings).

With the emergence of V.S Wakankar as a researcher (Fig 6), the rock art research in India took a marked turn. His knowledge and intelligence gave a whole new dimension to this field of study, and truly deserves to be honoured with the title as 'Founder of modern rock art studies in India'. While traveling to Nagpur from Bhopal in a train, Wakankar noticed dissected rocks, over a sandstone hill which led to discovery of Bhimbetka (Fig 5), now a UNESCO World Heritage site, in 1957 near Bhopal in Madhya Pradesh. It is one of the best-known sites in the world with largest concentrations of rock paintings. Wakankar (1975, 1992; Wakankar & Brooks 1976) in an effort to date the paintings at Bhimbetka analysed superimposition sequences. He concluded that the sequence of superimposition began with peculiar green dynamic human figures, which belonged to Upper Paleolithic period. He supported his observation by excavating one of the rock shelters of Bhimbetka (III A-28) where he found faceted green earth, which he called *terra verta* (green nodules) from a tool-bearing layer, which was of Upper Palaeolithic phase (Wakankar 1975b: 19; 1983). However, there is some dispute over the chronological position of the green paintings. Tyagi (1992), much later, had concluded that green figures were preceded by red coloured geometric patterns, which were called 'intricate patterns'. In the process of such studies centering Bhimbetka project, rock art became a major discipline for study. Wakankar had carried out a broad survey of painted shelters in the country and established chronology based on style, content and superimposition, and also its archaeological context in historical perspective. With his work he successfully laid the foundations to an Indian homegrown research tradition of rock art studies. Wakankar, together with R.R. Brooks had soon published 'Stone Age Paintings in India' (Wakankar & Brooks 1975).

By the 1980's, Indian rock art research was completely free from earlier Euro-centric notions and saw major development in rock art studies within a global context. The foundation of, 'The International Federation of Rock Art Organizations' (IFRAO) in 1988 helped Indian researchers to place their goals and strategies in an international forum. On 3rd December 1988, at Santiniketen (West Bengal), Indian Rock Art Research Association (IRA) was formed. Following this, foundations of a second organization were laid by scholars and named as Rock Art Society of India (RASI). Regular conferences and seminars are conducted by RASI members along with publication of a journal named 'Purakala' under the impetus and leadership of Dr.

Giriraj Kumar, containing research papers to encourage future researchers of our country and abroad.

By the 2000's, rock art researchers started using various softwares and scientific methods to analyse the rock paintings. The timeline (Fig 7) marks all the important events that lead to the appreciation of rock art in India.

Chapter 3

Rock Art in India : An Overview

*“Any great art work revives
and readapts time and space,
and the measure of its success
is the extent to which it makes
you an inhabitant of that world-
the extent to which it invites you in
and lets you breathe its
strange, special air
”*

-Leonard Bernstein

3.1 : Introduction

Besides South Africa and Australia, India is blessed to be amongst three countries having largest reservoir of rock art. Stretching from Kerala in the south to the high altitudes of Zaskar valley and Ladakh in the north, from Gujarat in the west to Assam and Manipur in east, India is rich in the paintings and engravings that constitute rock art (Fig 3.1.1). The highest concentration of rock art can be found in the Vindhyan, Satpura and Aravalli ranges which are quartzite regions made up of sedimentary rocks. In the granite hills of southern Deccan, many sites have been reported too. Vindhyan ranges cover Rajasthan, Gujarat and Uttar Pradesh and comprises of the land between Narmada in the south to Ganga Yamuna plains in the north. Bhimbetka, Katothia, Firengi, Adamgarh, Pachmarhi are the main rock art sites in the sandstone region.

Sites in Andhra Pradesh, Karnataka, Maharashtra, Rajasthan, Gujarat have shelters which are made up of granite.

It is observed that sedimentary rocks and granite constitute mostly all the rock shelters. Possible reasons for this could be that weathering agents wash away the rock leading to the formation of umbrella cavities which serve as rock shelters. However there exists one main difference between sedimentary shelters and granite shelters. Sedimentary shelters are present in a chain or connected in a line whereas the granite shelters are scattered, found at some distance from each other and each shelter has a unique characteristic of its own.

It has been observed that rock shelters are generally situated on three landforms: rocky Mountains, plateaus and river banks (Fig 3.1.2). Vindhyan and Aravalli ranges of central India constitute rocky mountains with chains of shelters. Paintings are also found in the shelters on the sides of seasonal water streams. The geomorphology of southern India is different. Since granite is dominant in the area, it doesn't provide a surface good enough for painting. Therefore, engravings are present in large number.

3.2 Distribution

To begin with, a total of 1061 rock art sites have been reported till date which includes rock paintings and rock bruising or engravings (Fig3.2.2). This figure is based on accessible publications in English and does not include unpublished doctoral/postgraduate theses, unpublished field reports and literature in other languages. In addition, the term 'sites' can refer to both single or multiple shelters at a one location.

The table 3.2.1 shows the state-wise distribution of rock art sites in India. Out of all the twenty nine states of India only eighteen states have been reported to have rock art present in any form. As it is clear from the distribution that highest number of rock art sites is present in the central state of India i.e. Madhya Pradesh, numbered 317 whereas the least in Manipur. On the other hand, states of Arunachal Pradesh, Assam, Haryana, Himachal Pradesh, Meghalaya, Mizoram, Nagaland, Punjab, Sikkim, Telangana, Tripura and West Bengal have no reporting of rock art yet. Since before 2014, Telangana was a part of Andhra Pradesh it is of high possibility that the region has rock art sites reported. The geographic absence of rock art will be linked to the presence of unsuitable rock surfaces (e.g. Deccan Trap in Maharashtra), the absence of suitable rock surfaces for artwork in general and a historical bias in research histories could be one reason for very less or no sites reported from some of the states.

3.2.1 Madhya Pradesh

The central sandstone region of India is studded with rock art sites. The hills remain covered in thick dense vegetation during winters and rainy season that serve as home for vast variety of animals like tiger, leopard, porcupines, hyenas, wild boar to name a few. The rock art of Madhya Pradesh is predominantly pictographic although petroglyphs have also been recorded from many sites. Even in the paintings, the theme is primarily figurative and narrative rather than abstract and non-figurative as found in its neighbouring states.

Apart from Bhimbetka, Lakhajuar, Kharwai there are seventy nine more rock art sites in the Raisen district(Chart 3.2.1). Jham Jharia and Dhodra Konta in Bastar, Taluka Atner in Betul, Mundhpur in Bharatpur; Beragarh, Digdiga group, Firengi group and Shyamala hills in Bhopal, Deora and Nowgaon in Chhatarpur, Tamiya in Chhindwara, Gugudabar in Chittodagadh, Fatehpur in Damoh, Badoni and Gharba in Datia, Sultanpur in Dhar, Chanderi and Nanod in Guna, Gupteswar hill in Gwalior, Adamgarh, Badam caves, Dorothy Deep, Mahadeo, Pachmarhi in Hoshangabad, Katni in Jabalpur, Chaturbhujnath nala, Chambal river valley in Mandasaur, Leeki Chau and Pahargarh in Morena, Premshahi and Bijori in Narsimhapur, Chandgarh and Ghatak in Nimar, Brijpur in Panna, Kotra Bihar in Rajgarh, Kaladungar in Ratlam, Itar Pahar, Billighat in Rewa, Karta, Patrikota in Sagar, Karpatiya in Satna, Joshipur, Mou, Bayan, Talpura, Sej Karad hills in Sehore, Chorapura and Tunda Bharka Koh in Shivpuri, Ghagharia in Sidhi, Neemkheria and Sanchi in Vidisha are some of the important rock art sites in Madhya Pradesh.

Shelters of Taluk Atner, Bhadbhada group, Shahad Karad group, Sultanpur, Sia Bhat, Adamgarh, Modi, Pola Bhata, Bhartipur, Bhimbetka, Ghatla, Jhiri, Kharkod, Maser, Nagori hills, Satkunda, Dhanuhi, Gudh, Itar Pahar and Nariavali are the rock art sites which have yielded microlithic assemblages in the form of fluted core, crescents, trapezes, parallel sided blades, a point, an arrow head, scrapers, burins, awls, borers, nodules, flakes and lunates inside or outside of the shelter. This area yields a lot of considerable material for studying early rock art.

3.2.2 Tamil Nadu

In contrast to the paintings present in the central region, Tamil Nadu is rich in engravings, bruising and engravings filled with colours at some sites. Another observed difference is in the colours of the paintings i.e. the paintings of Madhya Pradesh are diverse in colour found red, white, black, green, yellow, orange, brown, pink etc. whereas red and white is the only observed colour in Tamil Nadu. Scholars identify rock art in two spatial-cultural contexts. The rock art sites found amidst the dense forests of the Western Ghats are generally associated

with the nomadic hunter-gatherer communities who subsided on forest products. On the other hand, rock art reported from the foothills or fringe areas of the plains are the handiwork of the agro-pastoral communities. The distribution of sites over the district is shown in the pie chart below. As can be seen from the chart, Vellore has highest number of sites with rock art with Dharmapuri, Ellore, Kodaikanal, Pudukkotti, Sivagangai and Virudhunagar with only one site reported (Chart 3.2.2). Some sites like that of Paiyampalli have been mentioned to be located in two different districts i.e. Vellore (S. Rao, 1964-1965) and in Krishnagiri (purakala vol 20-21). Most of the rock art sites have been assigned the period. The paintings belong to the Iron Age with very few belonging to Historic and Early Historic period.

3.2.3 Uttar Pradesh

Following Madhya Pradesh and Tamil Nadu, Uttar Pradesh has the third highest number of rock art sites ($n = 86$). Uttar Pradesh is a densely populated state in northern India with Himalayas bordering the state in the north followed by Gangetic Plains and the Vindhyan range in the south. The paintings have not been studied in great detail but some have been categorized as Mesolithic and Early Historic. Many sites like that of Rasulpur, Patsal, Rasilpur, Chandatari, Koskan Gadha, Geruaha Pahar, Semar Sadhopur, Aurwatnand, Dholakia Pahar and Sohagi hill has presence of microliths in the form of flakes, cores, lunates, triangles, blades, points and chips. Although the dominant colors of the paintings is red ochre and white, there is evidence of paintings in chocolate (Bairgarh and Gahla Shahpur), blue (Kirahia Pahar) and black (Sohagi hill, Kirahia Pahar, Badrauli and Madanpura) (Chart 3.2.3).

3.2.4 Karnataka

Rock art sites in Karnataka have been reported exclusively from the northern districts. Rock art forms prevalent in the state are both paintings and bruising. Rock bruising are almost exclusively along the western coastal belt. One peculiar observation about the paintings of Karnataka is that most of them belong to Neolithic-Chalcolithic phase. Bellary district of Karnataka is rich in the rock art with famous sites of Tekkalakota and Kupgal. The sites also yield microliths: lunates, crescents, blades have been reported from the site of Brahmagiri and ground stone axes, hoes, fluted cores and blades from Chik-Rampura. Bandi-Harlapura in the Gangavati district has reported Neolithic grey ware pottery near the site. Subramanya in Mangalore district has reporting of Neolithic pottery and Brahmagiri in Molakalmuru has reporting of stone axes. Although engravings dominate the rock art type in this state, paintings are mostly in red with a few in white (Chart 3.2.4).

3.2.5 Andhra Pradesh

Andhra Pradesh, unlike Karnataka has rock art belonging to diverse periods from Mesolithic, Neolithic, Chalcolithic, Historic and Early Historic to Megalithic. The paintings are in red, yellow, black and white colours and the earliest reporting was by an officer of the Geological Survey of India from the site of Sanganunpalli. The rock art tradition of Andhra Pradesh demonstrates both paintings as well as petroglyphs in the form of bruising and engravings. The combination of paintings as well as petroglyphs is very rare at a single site, for instance Dapalle and Chintakunta. The figures are mostly monochrome with red and its variants being the dominant color. Next in order is white and then black and yellow with its rare occurrence.

As evident from the pie chart (Chart 3.2.5), Mahbubnagar has the highest number of rock art sites in Andhra Pradesh. Erramallai hills, Edthanur and Jwalapuram are some of the significant sites.

3.2.6 Odisha

Odisha is an eastern state with three-quarters of the state covered in mountain ranges. Rock art sites are concentrated in the districts of Sambalpur, Sundargarh, Mayurbhanj and Kalahandi. These districts are all located away from the coastline and geomorphologically fall within the Chhotanagpur Plateau extension and the Chhattisgarh basin. The rock formation in this region is predominantly sandstone with pockets of silt stone, shale and grits. Majority of the rock art sites are located in the escarpments of the hills and the plateau. The state has engravings as well as paintings belonging to mostly to the Mesolithic- chalcolithic phase. Sites like Pandava Bakhara and Chhatargarh have petroglyphs pigmented in colours like red. The sites have not been studied in detail with lack of detailed documentation of most of the sites. Although the coordinates have been specified for most of the sites, more thorough study of the sites is required to get comprehensive data about the rock art of the state. Sambalpur in the western part of the state and lies on the bank of river Mahanadi has maximum number of rock art sites (Chart 3.2.6).

3.2.7 Jammu and Kashmir

Jammu and Kashmir is the northernmost state of India with several valleys and ranges comprised of igneous and metamorphic rocks. Indus, Ravi, Chenab, Jhelum are the major rivers flowing through the state.

The rock art type present in the state is petroglyphs and bruising. The rock art sites are scattered and are largely the boulders with engravings. Leh has maximum number of rock art sites reported. Deskit, Nurla, Alchi are some of the recognized sites. Compared to other parts of India, this northern zone – especially the Himalaya – has few paintings (Chart 3.2.7).

3.2.8 Chhattisgarh

Chhattisgarh has hilly northern and southern part with fertile plains in the middle. These hills host many rock paintings belonging to prehistoric and historic period. The earliest reporting of rock art from this region was as early as 1910 by C.W. Anderson. He visited rock art site of Singhanpur in the Raigarh District several times.

Most of these paintings are present in the capital city Raigarh. The sites of Dharamjayagarh, Onagna Beni Pahar, Kabrapahar in the Raigarh district has long blades, lunates, cores, flakes and scrapers in addition to the rock paintings. The sites of Kabrapahar and Ongana Beni Pahar also have scatters of quartzite, milky quartz, chalcedony, chert, carnelian, jasper and agate (Chart 3.2.8).

3.2.9 Gujarat

The rock art tradition was brought to Gujarat when V. Sonawane discovered rock shelters of Tarsang in Panchmahal district of the state. Gujarat has a rocky region interspersed with low lying mountains. Aravalli range has many rock art sites with paintings belonging to Mesolithic and historic period. The sites of Ambakut, Palsunda, Raipur hills and Makhania hills in the Baroda district yield geo and non-geo artefacts of Mesolithic phase. Maheshwari hills in the

Panchmahal district has scrapers, lunates, waste flakes, blades and cores scattered. Koraj in Baroda and Mahakaleshwar Dungar in Sabarkantha has presence of Mesolithic tools. Thangadh in Surendranagar has scatters of chert and jasper. So far no site from the state is reported where paintings belonging to the prolific Chalcolithic period.

Almost all of the paintings discovered till now are either in red or white, majority of them lying in the Baroda District. Tarsang in Panchmahal has yielded an engraving apart from the paintings (Chart 3.2.9).

3.2.10 Rajasthan

Rajasthan has excellent specimens of rock art in the form of pictograms and petroglyphs preserved in different pockets of the state. So far 152 sites have been discovered that has rock art belonging to upper Palaeolithic, Mesolithic, Chalcolithic and later periods. The district of Bundi that is surrounded by Aravalli range on the three sides has the maximum number of discovered rock art sites.

The dominant color in the paintings is red and its variants and white but there are sites like Keli Ka Nala in Bhilwara district and Kalatol in Bundi that has green paintings as well. The sites of Ramtol, Khamloi, Palka, Golpur, Rao-Ka-Chatkya and Kanyadeh have paintings in black and the Chattaneshwar in Kota is the only site with painting in yellow (Chart 3.2.10).

3.2.11 Other States

Bihar, Goa, Jharkhand, Kerala, Maharashtra, Manipur and Uttarakhand relatively have fewer sites. Isco in Jharkhand, Edakkal Guha, Toberimala in Kerala, Khuopam valley in Manipur and Daraul in Maharashtra are some of the sites. Barechhina in Almora region of Kumaon in Uttarakhand contains prehistoric paintings, this site has been found through online researches. Further research is required in these states to bring in light the undiscovered shelters. Activists like Balu Imam are working for the protection of tribal art of Hazaribagh and more such efforts are required for preserving rock art of India

3.3 Nature

Rock art in India is found in the form of paintings and petroglyphs on the walls and ceilings of shelters and caves and on the boulders. The paintings show diversity in the colours that are seen with highest affinity towards different shades of red which vary from dark purplish to crimson or brick red and pinkish tone. Upon subjecting to chemical analysis and microscopic examinations it was observed that these were obtained from nodules containing red oxide that is, red haematite. Next to red is the abundance of paintings in white colour which is obtained from calcium carbonate nodules or kaoline clayey deposits. Paintings in black, green and yellow are also present. Green and yellow paintings are largely established to be more primitive than paintings in other colours. The colors of the paintings have undergone a lot of changes and reactions which has resulted in them fading away making it difficult to categorise them as one. Not only are there monochrome paintings, some sites also site bichrome paintings.

It is believed that the pigments were obtained by grinding the nodules to obtain them in powdered form and then mixed with adhesives like water, urine, blood, yolk but microscopic analysis of the pigment do not indicate the presence of binding medium.

There is no argument that can be established on why a certain panel was selected for the paintings. Generally the paintings have been done on the vertical, horizontal rock faces or on curved surfaces of the projecting rock overhang i.e. no specific areas of the shelter wall was considered for the paintings. At certain places, the surfaces show cup shaped depressions on the wall or on the floor of the shelter. These could have been made for grinding the mineral for obtaining the colour or could have served the purpose of burning the fats for light.

3.4 Characteristic Features of Rock Art of Various States:

Before studying the features resident to paintings of a region or a state, it is better to establish the parameters and understand the aims of the parameters to maintain uniformity in the study of the paintings.

Rock art has been classified and interpreted by scholars taking into consideration a variety of parameters, such as its context, superimpositions and 'style' (Chandramouli 1996). In an effort at making sense out of prehistoric material, archaeologists inferred 'style' as some sort of formal statement of the particular ways in which different artefacts are similar or different to each other (Davis 1986:124). Stylistic types (Kreigger 1944) are used to identify homologous similarities for the reconstruction of 'culture history', which is mainly concerned with the chronological

context of different cultures. The concept of 'style' attracted a lot of debates with different archaeologists with their own definition. Weissner (1990: 107) came out with a working concept: "*style is a form of non-verbal communication through doing something in a certain way that communicates information about relative identity*". However, all these descriptions of style were focused on material examples such as pottery, stone tools and other artefacts of archaeological and anthropogenic context (Conkey 1980, 1987; Weissner 1983). The definition of 'style' proposed by art historian L. Schaprio was the most influential one in its application to rock art analyses. According to him (1953:287), 'style' is, above all, a system of forms with a quality and meaningful expression through which the personality of the artist and the broad outlook of a group are visible. This suggests that 'style' is a form of group expression that is generally used to fix and to communicate religious, social and moral values. In rock art literature in India, the term 'style' is encountered frequently and as in other parts of the world, stylistic types or categories in the Indian context are also aimed at answering the spatio-temporal questions of archaeological cultures. Wakankar and Brooks (1976) were the first to use the word style. They successfully identified 20 'styles' in five phases (periods) of Indian rock art on the basis of colour scheme and superimpositions (Table 3.4.1).

This analysis of the 'style' places rock art phases on temporal scale.

Similarly, Mathpal (1984) identified 12 styles on the basis of the way of executing the figures in the paintings of Bhimbetka.

1. Representational or Natural approach
2. Geometric approach
3. Abstract approach

With each category divided into further four divisions based on the extent of colour filling in the figure. This approach towards rock art also assigns and classify it in different chronological phase.

The Indian concept of 'style' has following features:

1. Identification of subject matter of rock paintings
2. Identification of the forms
3. Classification of phases on the basis of color schemes, superimpositions and state of preservation (Chandramaouli 1996).

Let us start with the analysis of the paintings from south peninsular India which forms two broad geographical divisions: Andhra-Karnataka zone and Kerala-Tamil Nadu zone.

Andhra-Karnataka zone has 139 rock art sites that have been reported. These rock art sites are distributed in varying geographical formations of limestone/ sandstone, shale and granite. Rock art sites in this region show higher variability in terms of theme and context. Engravings/ Petroglyphs and pictograms constitute the rock art corpus of this zone. With regard to the period classification of the paintings and engravings found, they spread over all phases of prehistoric and protohistoric phase i.e. from Palaeolithic, Mesolithic, Neolithic-Chalcolithic phase to the Iron Age. The sites of Mallaiahpalle, Gavibanda, Ubaramadugu in Chhitoor district, Budigepalli in Karimnagar, Ramachandrapuram in Khamman district of Andhra Pradesh belong to Megalithic phase with Mallaiahpalle having megalithic burials. Most of the sites belong to Mesolithic-Neolithic phase. In rock art stratigraphy, the earliest painting series contain wild animals in a variety of styles. The rock art of this phase contains representations of wild animals such as deer, stag, antler, fox, ox, dog, tiger, rabbit, fox, hyena, anthropomorphs, geometric patterns and handprints. Budhgavi in Anantapur district of Andhra Pradesh has animal figures standing in a group painted in natural outline style with torso and head decorated in linear patterns. It also has a painting of headless man and handprint of the left hand. Chintakutta in Cuddapah district of Andhra Pradesh has anthropomorphs and human figures with weapons. Dapalle in the same district also has Mesolithic paintings of deer and geometric designs. The important sites in this series are the ones mentioned above along with Hosa-Mahakuta, Aihole, Badami, Koppal in Karnataka. The paintings of this series are largely in red ochre. Domesticated animal figures were not seen for this series of paintings.

The paintings of phase II see change in thematic content and appearance of domesticated animals in the rock art. Petroglyphs also start to appear in this phase. So this phase has pictograms as well as petroglyphs. The style of the paintings is different from the Mesolithic phase in the sense that the naturalism disappeared in Neolithic paintings (Chandramaouli1996).

Budhgavi in Andhra Pradesh has paintings of humped bull with slender body, low humps, long horns and body filled with intersecting lines. At Chintakutta, Petroglyphs of humped bull were found along with human figures with bows and arrows in red ochre which suggest continuation of hunter-gathering way of living along with Neolithic phase. Lanjabanda also has paintings of humped bull. Naidupalli has bruising, peckings and engravings of humped bulls and horses. At the site of Velpumaduggu, Rami Reddy (1971) identified a pair of bruising of humped bulls which are having straight horns and he is of the view that these bruising are different from the one found from granite regions of Karnataka where humped bulls are drawn with long and curved horns. However, they were later identified as long-horned acutifrons which are typical of peninsular India in modern times could be representing an indigenous breed domesticated from

local wild populations (Allchin and Allchin 1974; Clason 1977). In Karnataka, rock art belonging to this phase is largely petroglyphic.

Occurrence of humped bull dated to Mesolithic period at Kethavaram is interesting to note as this feature belongs to Neolithic-Chalcolithic phase of rock art. Moreover to support this observation is the unavailability of material remains belonging to Neolithic phase (Chandramouli 1986, 1987, 1988, 1989). Hence, the possible reason for this could be the exchange and material, cultural contact between Mesolithic and Neolithic people.

Next in the series is Iron Age in continuation of Megalithic culture. Kupgal has depictions of ithyphallic humped bull silhouetted natural style. Mallaihpalle and Gavibanda has megalithic burials.

During historical and medieval times different faiths and beliefs emerged which is evident from the paintings that are found from the period. Balachakra in Karnataka has Chalukyan writings, Subramanya in Mangalore has human figures in *surya-namaskar* position engraved. Pandvala-Gutta has Kannada and Telugu scripts and scenes from epic Mahabharata.

A few examples of the rock art from this region include a panel depicting three animal figures standing together in a group at Budhgavi in Andhra Pradesh. The animals are depicted in natural outline style. The torso and the head of the animals are variously decorated with linear patterns. Two animals have part of their torso filled-in. all paintings are in monochrome red (Fig 3.4.1). Figure 3.4.2 from Halkundi of Bellary District of Karnataka depicts on granite boulder depicts engravings of two deer. The animals are depicted in profile and are characterized by straight horns, elongated body, slender neck and small head. The figures are executed in silhouetted natural style. Another boulder surface from the same site depicts bruising of a number of animal figures executed in different styles. The animals may be identified as cattle as indicated by their humps. The figures are executed in both outline natural and silhouetted natural style (Fig 3.4.3).

The entire wall is painted with depictions of various kinds of terrestrial as well as aquatic fauna at Pandavula Gutta in Andhra Pradesh. They are of different sizes and styles. Antelope dominates the canvas. It is executed in natural silhouetted style with body larger compared to its small head. A small human figure is also executed in natural silhouetted style. Animal figures to the left of the panel are depicted in decorative natural style (Fig 3.4.4). Another shelter at the

same site has the wall and ceiling of the rock shelter depicting palm prints in red. The palm prints on the wall are in rows while those on the ceiling of the rock shelter are spread out in no particular pattern. There is also an inscription of historical period in local script on the wall (Fig 3.4.5).

The boulder at Hampi in Bellary district of Karnataka depicts a number of painted figures. Of the animal figures most notable are a powerfully drawn humped bull drawn in partially filled natural style and a feline at the bottom executed in decorative natural style. A palm print is seen on the top and below is a row of anthropomorphic figures. All the figures are in red (Fig 3.4.6).

The boulders at Korgul depicts two geometric patterns. The motifs are in the form of concentric squares with a vertical line across the centre of each arm (Fig 3.4.7).

Bull is a dominant figure in the paintings of South India. The boulder surface at Krokul Gudda depicts the bruising of a solitary humped bull in profile. The figure is executed in natural decorative style. The horns are not very prominent (Fig 3.4.8). Figure 3.4.9 also depicts a humped bull figure at Kupgal in Karnataka. The boulder depicts a large figure of humped bull with human standing behind it. The bull is depicted in silhouetted natural style with prominent outline. Human figure has right hand raised up. Upper corner has row of stick-like human figures with hands and legs outstretched.

The rock art of Tamil Nadu- Kerala zone has features that are entirely different from the Andhra-Karnataka zone. At least 158 rock art sites have been reported from this zone. There are occurrences of rock art from Palaeolithic, Mesolithic and Neolithic phase from this region. Most of the rock art of Kerala is petroglyphic in form with highest concentration in Edakkal caves which has 446 engravings reported. This is followed by Toberimala which has 83 engravings and cup marks and Ancode which has 37 engravings. The other sites of Kerala has paintings: Attala with 94 white paintings of human figures, bull, trishul and elephants; Ezhuthu guha with 90 paintings of deer, oxen, human figures and geometric patterns; Kovilkadavu with 10 paintings. The scheme of colors used is white and variants of red. The entire corpus of Kerala can be dated to the Early Historic and megalithic phases.

None of the paintings in the zone have depictions of hunting- gathering or agro-pastoral cultures. Most of the paintings of Tamil Nadu belong to the Iron Age and different phases of historical period. The paintings largely have depictions of animals such as bull, snakes, fish, cattle, tiger, boar, deer, birds and human figures along with some geometric symbols and designs. White paintings are in majority in this region followed by red.

To quote a few examples from this region, the painted rock surface at Mungilalai depicts a hunting scene wherein two individuals are depicted hunting felines. The animal figures executed

in silhouetted natural style and are painted in white with black spots. This belongs to the megalithic-Historical period (Fig 3.4.9).

The walls of the megalithic burial at Maharajkadai depict a number of animal and human figures all in white. All the figures are executed in stick style. Decorated depictions of animals and humans are noteworthy because of their style. The animals on top appear to be wild and are executed in silhouetted natural style. This belongs to megalithic-historical period (Fig 3.4.10).

Another example from Edakkal has a panel depicting geometric symbols. The main motif has a concentric circle in the centre with roughly square and triangular shapes along its periphery. All around them are strokes like sunrays (Fig 3.4.11). Continuation of the previous panel is figure

3.4.12. The engraved panel has two human figures. The head appears to be covered with a hood on top. The torso is rectangular with deep vertical strokes and legs depicted with vertical lines. The smaller human figure has a triangular body.

Figure 3.4.13 depicts a panel with paintings in white on the inner wall of megalithic burial chamber and depicts number of highly stylized human and animal figures. Animal figures are in natural silhouetted style and the rider as stick. The depiction of figures is highly stylized and decorated. The panel in figure 3.4.14 has geometric and linear patterns. The depiction in the centre of the panel simulates the form of a fish. The rest of the panel has linear patterns like horizontal lines, compartmented circles, small dots, star and triangles etc.

There are seven sites along the Kerala-Tamil Nadu border which has anthropomorphic figures with trident (Mandayotimala), a scene where a man is harvesting banana with long knife riding on a cattle (Chhinavendru), painting for ghost removal (Alapatty), Tamil letters with human figures (Malasapatty), symbols of ghosts (Kodanthoor), engravings in Nelladichanpara and depictions of rituals, dance, anthropomorphic images with engravings of mud terrapin in Ezhuthalamad.

The rock art tradition of Bihar is marked by two distinct painting traditions. The first tradition is found in the Vindhyan region of north-west Bihar in the Kaimur ranges. The second tradition was brought to light in 1993 by the discovery of painted rock shelters in the Nawada district adjoining the Bihar-Jharkhand state border. Bihar has very few rock art sites but displays both pictograms and engravings. The themes have similarity with those reported from sites of Madhya Pradesh and this similarity also extends to the choice of pigment which includes different shades of red, white, black, yellow, green. The rock art has been dated from Mesolithic to historic period.

The painted rock surface at Nawada (Fig 3.4.15) depicts a horse rider in centre. The horse has rectangular body and linear limbs and neck. The human figure atop the horse holds the rein of his mount in his right hand. The human figure has triangular body. All figures are executed in red colour. The rock surface also has a panel that depicts deeply engraved figures of humped bulls (Fig 3.4.16). The animal figures are depicted in linear pattern with elongated torso, stump-like limbs, prominent hump and concave horns

Goa has four sites of engravings that belong to the Neolithic-Chalcolithic phase.

Rock art sites of Jharkhand abound in the hill ranges of Satpahari and Mahadi with the former having an upper hand in the number of rock art sites. The hill ranges are predominantly made up of sandstone with pockets of lime, shale, kaolin and occasionally even pebble conglomerate. Only 11 rock art sites are known from Jharkhand with paintings that belong to Mesolithic-Chalcolithic phase and the Historical phase. The paintings include depictions of anthropomorphs, animals and geometric patterns and designs. The dominant colors are red and white. Datri is reported to have engraving of a man. Isco shelters have paintings of rhino, an animal which is extinct from this part of the country. The shelters of Gonda, Nautangwa, Satpahari have paintings on the concave inner wall which provides a natural shelter from rain and sunlight owing to the roof-overhang. The composition of the rock played an important role in giving rise to such deeply undercut shelters that were used not only for shelter but they also left behind evidence of their occupation in the form of paintings.

Painted panel at Nautangwa has hunting scene that is described at the bottom and depicts two human figures engaged in boar hunting (Fig 3.4.17). The bichrome human figures are in stick-style standing side-by-side. The outlines of the figures are in red with white in-filling. The legs are in inverted 'V' shape. The animal has realistic depiction. A white rectangular decorative motif is depicted below the raised tail. The painting belongs to Mesolithic-Chalcolithic phase.

At ISCO, the panel has depictions of abstract figures and three animal figures (Fig 3.4.18). Depiction of rhinoceros is noteworthy. The other animals include deer and partially preserved torso of an animal. Rhinoceros is depicted in natural outline in white colour. The deer is painted in natural outline style in red and white outline. The panel has several geometric motifs in bichrome and monochrome

Not much is known about the paintings of Maharashtra, Manipur and Uttarakhand except the fact that shelters have been reported from these states.

Chhattisgarh has rock art that belongs to both prehistoric and historic phase and is exclusively pictographic. It is a combination of figurative and decorative motifs. The main colours are red and white used alone and in combination. The paintings are found to be depicting various group

activities such as herding scenes, dancing scene, hunting scene and fishing scene. Among animals that are recognizable mention may be made of elephant, monkey, horse, wild animals, cattle, humped bull, snake, tortoise, fish and birds. The site of Karmagarhushakothi has human foot print along with paintings of aquatic and terrestrial fauna. Ongana Beri Pahar has palm prints and non-figurative motifs present.

The painted panel at Karmagarh-Ushakothi depicts various types of geometric and non-figurative motifs in bichrome (Fig 3.4.19). Most of the motifs are rectangular and filled in with different linear patterns. Some bichrome figures are also depicted in red and yellow. A zoomorphic figure, partially preserved at the bottom is example of natural silhouetted style.

The panel at Ongana Beni Pahar depicts human and animal figures interspersed with non-figurative motifs and palm prints (Fig 3.4.20). The top of the panel has three human figures performing dance. To the left is a herding scene where a row of humped cattle follow one another led by solitary human figure. The centre of the panel has standing human figures wearing mask. The arms of both the figures are stick like but the rest of the body appears to be draped indicated by natural silhouetted style. At the bottom is another human in natural silhouetted style. The left side of the canvas bears innumerable palm prints. All the depictions are in red.

The rock art of Gujarat is largely classified as Mesolithic and/or Historical. Ambakut has Mesolithic paintings of humans holding sticks in their hands. Mahakaleshwar Dungar and Laloda also has paintings belonging to Phase I. The paintings depict a bison decorated by hatched geometric designs and realistic depictions of cattle respectively. Historical phase paintings of this region have paintings of horse in Hathipagla, palm impressions in Palsunda, floral designs, geometric patterns and snakes crawling on either side of the peak in Koraj, animals like dogs, camel in Achala along with the depictions of humans with shields and archer on horseback. At Kutch, engraving of Brahmi inscription has been found. Tarsang has both paintings and petroglyphs present. Paintings depict animals such as rhino, cow and calf, deer hunting, palm impressions, floral and geometric motifs. Cup engravings and Brahmi letters of Mauryan characters are also found engraved.

Another notable feature of the rock art from Gujarat is the absence of superimpositions.

The painted panel at Gambhirpura depicts three stupas with flags unfurling from the triennial umbrella on the top (Fig 3.4.21). The three stupas are painted in bichrome with prominent red border and white in-filling within. The dome is surrounded by three successive square platforms having a staff in the centre that supports the unmbrella.

Another example is of Banaskantha (Fig 3.4.22). The panel depicts a battle scene belonging to the historical period. Two human figures are engaged in a combat with swords and shields. The figures are painted in bichrome. The bodies are depicted in silhouetted style in red. The turban and dhotis are in white. The face is also in white with red outline. The figures have been drawn realistically.

The rock art of Odisha has stray occurrences from various phases of prehistoric and protohistoric period. Debrigarh has palm prints belonging to the Mesolithic period. Pandava Bakhara has Mesolithic paintings which depict flower, female vulva, rectilinear and obliterated forms. The site also has medieval paintings of pigmented engravings of fish. Period classification for most of the paintings at different sites in the state has not been done though the documentation of the paintings has been done. The site of Chhenga Pahar has engravings of deer along with paintings in yellow and red. Tongo has engravings of geometric patterns and female genitals along with rhombic patterns filled with ochre paste. Chhatargarh also has engraving of female vulva filled with red ochre. Deulgaon ushakothe has engravings of triangles with lines, waves and dots inside. Sandhbalda has cup marks in linear patterns and engravings of holes with dot inside.

Some of the few examples from the sites of Odisha are:

The paintings at Lekhamoda: The figure painted to the right is that of a long limbed animal. The animal (possibly feline) is painted in natural silhouetted style, red outline with white in-filling. In the centre is a palm print in red. At the top is rectangular design motif painted in polychrome using red, yellow and white (Fig 3.4.23). At the top of the panel is bichrome painting of a frog drawn in natural silhouetted style (Fig 3.4.24). The outline of the figure is in red, filled-in with white. Human foot prints are also in bichrome with red outline with white filling. A square motif depicting rows of ellipses in bichrome of red and white. The paintings belong to late Mesolithic-Chalcolithic phase.

Chhattargarh hosts a series of female vulva engraved on the rock surface. In addition to this, they have also been painted in red. This belongs to Mesolithic period (Fig 3.4.25).

The panel at Ulapgarh depicts delineated animal possibly of feline species. The animal is depicted by deep engraving. The ears are pointed straight and the body is in a crouched position.

This panel belongs to Mesolithic-Chalcolithic phase (Fig 3.4.26). Also, in a shelter, some palm engravings are observed which appear to be true impressions while others just stylized imprints (Fig 3.4.27).

Bargarh shelter also depicts human palm prints in red (Fig 3.4.28).

Rock art of Jammu and Kashmir has not been periodised but thematic content leads us to conclude that these belong to prehistoric period. All over the state similarity in the content is observed. Engravings of ibex, human figures depicting hunting scene and geometric patterns are found almost at all the sites. Tangtse has inscriptions of brahmi, sogdian, Tocharian and aramic and Sumur has engravings of maitreya and vajrapani. Khaltse Bridge and Alchi has engravings of anthropomorphic figures wearing some sort of a mask. Besides all the figures, engravings of palm impressions, gonpa, dancing scene, geometric motifs, animals such as dog, yak, camel, horse, cattle, stag, ornate elephant, peacock, leopard, sheep and other zoomorphic images were found across sites.

The boulders present at Akshamal have depictions of a hunting scene wherein a human is shooting a group of ibex with an arrow. The ibex are delineated with a horizontal line, suggesting the torso, while four vertical lines are for the two fore and hind limbs and a curved tail. A large pair of concave horns are noteworthy. There is also an engraving of a dog (Fig 3.4.29). Another boulder at the same site depicts three distinct palm impressions. The two palms on the right corner have engraved outline and filled-in fingers. The centre of the palm is blank. The palm in the centre has its complete surface filled with engravings (Fig 3.4.30).

Figure 3.4.31 depicts three animal figures, two at the bottom and one on top at Chilling valley. Ornate elephant is realistically portrayed. Cattle with both of its hind and fore limbs in stretched position appears to be in sitting position. At the top is a galloping stag.

The boulders at Alchi depict a series of three chortens in a line. The common base of the three is decorated with a series of alcoves. Inscription of four lines in Bhoti script is engraved on the right side of the boulder (Fig3.4.32). At the same site engraving are done on a boulder and depicts a chorten on upper right corner and a masked man on the lower left corner. The chorten has a small square base with three rectangular tiers of diminishing size on top. The masked human is depicted in dancing pose. The entire composition is of Buddhist affiliation (Fig 3.4.33).

Bema witnesses rows of human and animal figures. The human figures are depicted in rows in stick-like style with round heads. In addition to there are three figures of ibex (Fig3.4.34).

Engravings of two birds depicted in outline natural style characterized by long neck and prominent beak is also observed at Alchi (Fig 3.4.35).

At Sasuma, engravings of horses and ibex can be seen on the boulder. An interesting depiction is of a horse rider stringing along a two- humped Bactrian camel (Fig 3.4.36).

At Domkhar, a galloping horse stylistically executed with all the physical attributes delineated (Fig 3.4.37).

Uttar Pradesh has both engravings and pictograms in white, red ochre and black. Sohagi hill has paintings of bovids, deer, stags and huntings and dancing scene. Bairgarh and Gahla Shahpur both have hunting and marching scenes with floral motifs. Kauva Khoh depicts a painting with crocodile hunting. Five shelters have been reported from Lekhania which has procession scene of armed battalion comprising of cavalry, infantry and animal riders. Ronp depicts rhino hunting scene. The body of rhino is made in natural decorated style. Dholakia Pahar, Jatwa Pahar, Samdevi ka Pahar and Kirahia Pahar has paintings of humans and animals like horse, deer, humped bull and elephant along with some bird figures. Dhandhara Vali mana, Nimbika ka tanda and Nakatidari has dancing and hunting scenes painted. Human and animal figures can also be seen. Deoghat and Ramgarh has depictions of ritual scenes in red ochre. Doona Pani has 35 cup marks on the path leading to the shelter. Wavy lines, tress and rows of human and animal figures are painted in ochre and white on the walls of the shelter.

The rock shelter of Ronp in the Mirzapur district has a panel that depicts hunting scene painted in red. The hunter holds a bow with bow both his hands and it appears that he has shot his arrow at his prey. The animal is depicted in natural decorated style (Fig 3.4.38).

Lekhania rock shelter panel depicts a procession of spotted deer moving to the left. The figures are depicted in silhouetted natural style. The animal figures are in red (Fig 3.4.39).

Rajasthan has pictograms as well as petrolyphic form of rock art. Earliest paintings of this region belong to palaeolithic phase in rock art stratigraphy. Bajanibhat and Chhataneshwar has a Palaeolithic cupule site. Sites such as Moda Bhata, Koteshwar Mahadeo hills, Hathikheda, Morajhari village, mahadev bhata also have cupules but they have not been dated or categorized as Palaeolithic. Chandrvati has only one shelter reported that contains the Palaeolithic painting of a rhombus as a spiral.

Next in stratigraphy are Mesolithic paintings. The common features in the Mesolithic paintings were the animal figures and geometric patterns. However, the style of the Mesolithic paintings vary from region to region. In the Vindhyan area, in this phase animals such as wild boar, Nilgai, bear, monkey, fox and deer are painted quite naturalistically in outlines at Golpur and at Chaparia, whereas at Bakan, Chattaneshwar, Garadada , Ganesh Dungri, Gopichand Ke Chajje and Mandol Dam animals are painted naturalistically in outlines filled in with patterns and designs. A few portraitures of the Mesolithic phase at Chaparia, Bhimlat, Garadada , Nalda, and Rasoda are simple abstract intricate patterns and designs. Anthropomorphs such as dancers and hunters have been portrayed in stylized as well as in naturalised form in outlines at Golpur and at Chattaneshwar. X-Ray type depictions are hardly present at any of the sites in the state.

Paintings of the Chalcolithic phase have hand prints and domesticated cattle figures in common. In the Chalcolithic period stylized portraiture of animals depicted in flat wash with frozen body posture as well as in full body movement is seen all over the state including sites like Bhadkiya but at Garadada, Golpur, Chattaneshwar, Bhimlat, Nalda and Sohanpura depiction of cattle in flat wash is quite naturalistic, whereas at Kanyadeh, a stylized cattle depictions in outlines whose stomach is filled in with geometric designs while the head, hump and the posterior half is painted flat wash, does not have any parallel. At Chattaneshwar, cattle in outlines partially filled in with cross hatched body and flat washed hump have similarities with those found at other central Indian sites. Herds of animals other than cattle such as deer or antelopes are often depicted stylistically in flat wash at sites like Chattaneshwar and Kanyadeh. A very common style of portrayal of animals such as cattle, deer and antelope is seen in the state at sites like Kanyadeh, Chattaneshwar etc, in which both the fore and the hind limbs are often depicted in single outlines and at times in outlines filled in with flat wash. Anthropomorphs in this phase are generally shadowgraphs in which the details of the facial features are absent, but at a few sites like Golpur facial features such as nose, eyes and ears of human beings are beautifully portrayed. At different sites of Bundi district, the body contours of the humans are depicted quite naturalistically so much so that the artist tried to give the details of fingers, toes, thigh and legs in flat wash depictions. At sites like Kanyadeh and Kapildhara the anthropomorphs specially the metallic axe wielders are depicted stylistically along with the details of garment. Also depicted along with them are triangular and trident shaped humans at the same site where they are portrayed stylistically in flat wash and in outlines. At Bhadkiya stick shaped humans are seen along with cattle.

Paintings of early historic and later period have a different way of execution. Style of execution of paintings in the Early Historic and later Period are naturalistic, stylistic as well as decorative (geometrical). Depictions of animals in this period are less and even if present are usually shown along with warriors mounted on elephants and horses. Most of these depictions are in ochre red flat wash. At sites like Bhimdungri, Nalda and Bhimlat, Shell and Brahmi scripts have been written on the panels in quite decorative form. Various symbols such as swastika, temples, floral designs in outlines and hand prints have been also noticed in the rock art of this period.

In the course of time, rock art has not only witnessed changes in style and technique but changes are evident in the subject matter too. Most of the Mesolithic themes related with the humans in Rajasthan are rare and lack in portrayal of activities such as fishing, gathering, collecting and other day to day activities as represented at other central Indian sites like Gupha Masir, Bhimbetka, Lakhajuar, Kathotia, Jaora, Mahadeo Hills etc. There are however, some exceptions to this like Chattaneshwar, Garadada and Golpur where humans engaged in dancing and in hunting are portrayed. At the site of Kala Pahad depiction of a solitary anthropomorph and a couple painted in outlines filled in with geometrical patterns has no parallel. In case of

quadrupeds, animals such as deer, cattle, buffalo, bear, monkeys, fox and blue bull are shown leaping and running in full body movement at sites like Bakan, Bhim Dungri, Garadada, Ganesh Dungri, Golpur Gopichand Ke Chajje, Chattaneshwar, Nalda and Kanyadeh. At times animals are also depicted in static posture at sites like Mandol Dam and Kanyadeh. The representation of reptiles such as tortoise and snakes are from Golpur, Kanyadeh and Chattaneshwar. In case of depiction of avifauna there are two examples, one from Bakan where a vulture is depicted with outstretched wings and the other is of a peacock in bichrome from Garadia Mahadev.

In the Chalcolithic period, most of the depictions are executed in flat wash, but quite a few are also found in outlines filled in with lines, dots, squares, loops. The variety of representations varies from zoomorphs which mostly include humped cattle, deer, black buck, Nilgai, carnivores like tiger, leopard and fox to birds such as cranes, peacock and poultry. Other animals such as fishes, snake and tortoise also find a place in the Chalcolithic theme.

In Early Historic rock art, the subject matter is mostly associated with religious signs and symbols along with procession and war scenes in which large cavalry, elephant, camel and horse riders equipped with weapons of offence and defense such as swords, shields, spears, clubs, tridents etc are mostly portrayed at the site like Rameshwar. A new avifauna in form of poultry becomes common in this period which is brilliantly portrayed at Golpur. Depiction of peacock and peahen can be seen at Gopichand ke Chajje. Triangular bodied humans are seen mostly engaged in the war scenes. Sometimes riding on the horses and elephants and holding weapons of offence and defense, they are depicted at Kapildhara, Kalatol and Chattaneshwar. In this period for the first time, a script such as Brahmi and Shankh finds its place along with the paintings at the sites like Kapildhara, Bhimdungri and Nalda.

The rock art site of Banka in the Bhilwara district has panels that depict animal figures that are concentrated high up in the wall, the paintings depict a herd of cattle, deer and some dogs, all painted in red. Stylistically figures show great variations. The cattle has long horns and long dangling tails. Deer also has long horns but are distinguished by their short upturned tails. To the left of the panel are three dogs, two adults and a pup which is evident from their straight ears, upturned tails and open snouts (Fig 3.4.40). There is one more painted panel towards upper part of the wall of the shelter. The upper part of the panel depicts three geometrical motifs in a line. The rectangles are compartmentalized in two by a vertical line and decorated with horizontal zig-zag lines. The rest of the panel comprises of animal and human figures (Fig 3.4.41).

The bottom of the panel at one of the rock shelter of Bhimlat depicts a number of scenes. The main attraction is a large figure of a dog with its tail upturned. The dog, depicted in profile, is drawn in silhouetted natural style. Human figures have their hands raised. All the figures are in silhouetted natural style. A humped bull has prominent horns and is depicted in silhouetted natural style. All the figures are in red monochrome (Fig 3.4.42).

The Gararda shelter depicts a quadruped bichrome figure. The animal is executed in decorative geometric style. The outline of the figure is in red, the interior decorations are in both red and white (Fig 3.4.43).

The wall of the rock shelter at Golpur depicts a number of animal figures in different styles. The figures depicted in silhouetted natural style are of humped bull. The animal executed in outline natural and geometric style are of monkey, horse and quadrupeds. All the figures are in red (Fig 3.4.44). There also exists a panel that depicts three cattle and a human figure. Two humped cattle are depicted moving to the left while one cattle is moving to the right. All the figures are in silhouetted natural style with prominent horns. The cattle figures moving left are in black and the one moving right is in red. All the animals are ithyphallic. A solitary human figure executed in silhouetted geometrical style is also visible (Fig 3.4.45).

In the Naldeh site of Bundi district, the painted rock canvas depicts a row of human figures. The figures are depicted in silhouetted geometrical style. The round heads of these figures are also encircled by dots and a combination of dots and circle. At the bottom is delineated procession of animals moving to the left. They are executed in silhouetted geometrical style. All the figures in this panel are in red (Fig 3.4.46).

The painted rock canvas depicts a row of human figures. The figures are depicted in silhouetted geometrical style. The round heads of these figures are also encircled by dots and a combination of dots and circle. At the bottom is delineated procession of animals moving to the left. They are executed in silhouetted geometrical style. All the figures in this panel are in red (Fig 3.4.47).

The rock canvas at Suilkanaka depicts four animals moving to the left. All the animals can be identified as cattle. The two of the cattle figures are in decorative geometric style, third in silhouetted geometric style. Only the head of the fourth is visible. All figures are in red (Fig 3.4.48).

One of the panels at Dadikar depicts a large oval enclosure with a human figure standing in the centre. An animal is depicted standing in front of the enclosure. All the figures are executed in outline natural style in red color (Fig 3.4.49).

The rock surface at Kunjota depicts an engraving of a battle scene with animal-riders and foot soldiers. Two animal riders depicted in the scene represent an elephant-rider to the right and a camel-rider to the left. All the figures, both human and animal are executed in silhouetted natural style (Fig 3.4.50).

Madhya Pradesh has the highest concentration of rock art and has paintings from all the periods. The earliest of these paintings belong to different phases of the Palaeolithic period. Indragarh-Chanchalamata hill, Pola bhata, Bhimbetka have rock art belonging to Lower Palaeolithic period. The sites have cupules, as well as paintings belonging to the period. Chamalinala , Chaturbhujnath nala, Chibber nala, Daraki chattan are sites with Upper Palaeolithic paintings depicting wild animals and anthropomorphic figures. The paintings belonging to Mesolithic to historical period are highly dominated by depictions of animals such as humped bull, deer, wild dog, wild buffalo, ox, *chinkara*, rhino, line, snake, spotted deer, monkey, lizard, trees with peacocks, aquatic fauna like fish and turtle, hunting and fishing scene, dancing and fighting scenes, geometric patterns, leisure activities and script of *sankha lipi*. Many rock art sites have been reported but no detailed documentation of the sites has been done. The figures recorded from different sites show monochrome, bichrome and even polychrome paintings. A large number of natural colours are seen in the painted figures- red and its variants, white, green, yellow, black, orange and pink.

Following are some of the significant pictures from sites across Madhya Pradesh:

A battle scene at Joara depicts solitary horse rider and a number of foot soldiers. The figure of the horse is comparatively larger than the surrounding human figures. The horse is richly decorated with number of embellishments indicated by linear designs on the body. The animal is most realistically depicted in natural outline. The human figure atop the horse is very small and is dwarfed by the neck of the horse. He appears to hold a sword in his hand. All the figures are painted in red (Fig 3.4.51).

A large anthropomorphic image dominates the canvas at Childant. The figure has disproportionately large torso, semi circular head, long outstretched hands and small legs. The figure is depicted in natural outline style. A delightful scene of a group of monkeys is also visible. They are engaged in playful act. An elephant and deer can also be seen in white (Fig 3.4.52).

One of panels from Jaora depicts the figure to the left of a hunter holding a long bow in his left hand and a bunch of arrows in his right hand. He also appears to have some arrows tied to his waist. The figure is draped in thick garment that comes up to the knees. The hand and feet of the figure are stick like, with round head and long neck. The head-dress is depicted like a fan. To the right is a figure that appears to be of a shaman holding a long staff in his right hand and a basket like object in his left hand (Fig 3.4.53). Another painted rock canvas from the same site depicts a group of human figures participating in dance and merry-making. The figures are painted in white with minimum anatomical details. The merry making is indicated by their flailing hands and legs. Some figures are depicted as falling down which suggests vigour as if they are rolling on the ground and laughing. (Fig 3.4.54).

The painted panel at Shyamala hills depicts three human figures and some animal figures. The human figures occupy the central part of the panel with the human figure in the centre largest and flanked by others of smaller stature. The central and the one to the left have bows and arrows in the hand suggesting that they are hunters. They are represented in a natural silhouetted style. The upper left corner of the panel depicts three animal figures out of which two are of cattle and one is humped bull. The animals are represented in natural outline style with bodies decorated with slanting lines. All figures are painted in red (Fig 3.4.55).

The panel from Silajit depicts group of human figures engaged in different activities. Two groups on the extremes are depicted in some kind of an enclosure. The human figures within each enclosure have red outlines filled-in with white. Their bodies are triangular shaped. All the figures in this panel have their hands outstretched as if in some kind of ritual (Fig 3.4.56).

Bichrome figure from Kathotia of snake having white outline throughout and internally it is divided into sections each alternatively red and white. The head of the snake is raised above the ground. On the top is a hunting scene depicting a horse-rider chasing a deer and attacking it with a long spear. The rest of the panel has alphabets of the Devnagiri script of a later date (Fig

3.4.57). This is an example from the same site of superimposition of figures delineating different styles and belonging to different periods. A large quadruped is the main figure of the painting. This animal is depicted in natural silhouetted style in white. A battle scene in red is painted on the belly of the animal (Fig 3.4.58). The hunting scene of a deer depicts humans standing with bows and arrows and a group of deer moving to the right (Fig 3.4.59). All figures are painted in red. The human figures are both in stick-style and in natural silhouetted style. The deer has filled in body with slanting lines.

The painted rock surface at Shyamala hills depicts a group of deer, humped bull and a human carrying his hunt on his shoulder. The deer is depicted in natural outline style. The body is decorated with slanting lines and zig-zag pattern. These animal figures are characterized by roughly rectangular body, long necks, small head and large antlers. Some deer do not have their horns. The solitary human is depicted in stick-style. All the figures are painted in red (Fig 3.4.60).

The panel from Kathotia depicts a stick like human figure aiming to kill a large fish with bow and arrow. The fish is drawn in decorative natural style and is depicted in vertical position. The size of the fish is equal to the size of that of the man (Fig 3.4.61). The panel from the same site (Fig 3.4.62) depicts rhinoceros in decorative natural style. The painting is in red and characterized by thick- lines. The depiction of rhinoceros from this site confirms that the animal was once native to this region and then disappeared due to climatic changes. Figure 3.4.63

depicts a large bird and two small chicks all busy pecking food from the ground. The large bird appears to be ostrich due to its long slender neck and equally long legs. The bird is depicted in decorative geometric style. The smaller birds are depicted in decorative natural style. All the birds are painted in red and belong to Mesolithic period.

The last example is from Jaora. The painted rock surface depicts a number of human and animal figures all moving to the right. The human figures are all executed in stick-style and their heads are shaped like alphabet 'C' with gap indicating the mouth. The human figure in front is depicted bowing down attempting to lift a tree-branch from the ground. The animals are executed in outline geometric style. Pig and deer can be identified in the group. All figures are in red and belong to Mesolithic period (Fig 3.4.64).

3.5 Methodological and interpretative issues and a need for a new classification system of Indian rock art

Since very few absolute dates are available for Indian rock art, the precise regional antiquity of the paintings is not clear. Moreover, the dates that are currently available are young (i.e. Holocene). Currently the oldest paintings in the world are about 65 Ka in Europe (thought to belong to Neanderthals) and about 45 Ka in Southeast Asia. Since India lies between these regions of global rock art, the oldest paintings here may be roughly contemporaneous; it is presumed that symbolic behaviour including artwork was introduced to India through dispersals of *Homo sapiens*, although the initial timings are debated. It is important to note that the oldest paintings in India may have, more or less, completely faded and thus difficult to pinpoint or date. Unlike the European paintings which are excellently preserved in cave contexts under natural temperature control and away from sunlight, Indian paintings are largely located in rockshelters and thus exposed to natural factors of destruction. These factors include exposure to sunlight, rain, wind, chemical weathering as well as modern anthropogenic activity such as mining and vandalism. Therefore, the chances of the oldest paintings still being preserved or visible are slim.

Although previous researchers have classified and separated paintings on a relative chronological scale broadly based on style, subject matter and superimposition, only reliable absolute dates of individual paintings from multiple sites across India can provide a clear picture of stylistic chronology across time and space. For example, one of the biggest challenges is separating true Mesolithic paintings from similar styles that may have been copied by tribals at a recent time. In other words, a painting that is visually classified as belonging to the early Mesolithic may actually be only a few hundred years old if an older style continued to get copied over time. We also do not know exactly when regional tribal groups *ceased* painting in rock shelters and why.

The same issue lies with using superimposition as a tool for chronological ordering. Different styles that are superimposed in one region may not be superimposed in the same sequence in another region. The reliability of superimposition is further hampered by the fact that past researchers have not reported quantitative data or frequency data on superimposed figures. We should classify paintings based on style but not attempt chronological sequencing without absolute dates and/or consistent super-imposition patterning. Until then, a new classification is required which is chronologically neutral and more objective. Instead of using terms as Upper Palaeolithic, early and late Mesolithic and so forth, perhaps best to use categories such as Style A1, Style B1, Style B2 etc. – as an example. Many other suitable options are available.

Disconnect between older chronological perceptions and newly dated paleoanthropological evidence

There is also a historical disconnect in terms of understanding time depth and correlating the previously interpreted relative age brackets of paintings to new dating frameworks. For example, the Early Pleistocene is now pushed back globally to 2.6 Ma and in India the earliest Middle Palaeolithic is now pushed back to 385 Ka and not necessarily associated with modern humans (Akhilesh et al. 2018). The earliest modern human arrival is debated between one side leaning towards a pre-Toba arrival (>74 Ka) with Middle Palaeolithic technology (Petraglia et al. 2007) and another side supporting a post-Toba arrival with microlithic technology (Mellars et al. 2013). Only the recovery of ancient DNA and fossil hominin evidence can resolve this debate. Nevertheless, it is interesting and perhaps telling that the ages of modern human arrival into various regions of Eurasia have also been pushed back considerably through new discoveries (>100 Ka in the Levant and China, ~65 Ka in Australia and Sumatra). This may have indirect implications for the age of the earliest symbolic behaviour in India. The earliest microliths in India now go back to 48 Ka (Mishra et al. 2015), making it contemporary with the Upper Palaeolithic of other regions. Even in India, the concept of the Upper Palaeolithic has been questioned (James and Petraglia 2005) and because associated features spatially and chronologically overlap with the oldest microlithic assemblages, a new term has been introduced to accommodate both technologies – the Late Palaeolithic. It is not clear what the duration of the Upper Palaeolithic and how homogenous or diverse it was across the Indian Subcontinent. Only multidisciplinary excavations and associated absolute dates from exclusive Upper Palaeolithic sites at a wide scale can address such issues including the acceptance of new classification terminology. All of these updates and revisions contrast with and challenge older perceptions of the chronology of the younger Indian Palaeolithic record and associated milestones such as the timing and context of modern human arrival into India.

Information that we may never know

Considering specific limitations such as preservation bias, documentation bias and the lack of absolute dates, there are some things we may never know about Indian rock art. Besides the precise ages of all the paintings, we may never know the original purpose of the paintings. Why were specific themes painted? What was the significance of the location of given paintings? Why were many suitable panels left blank? Can any meaningful spatial patterns be revealed through mapping of sites? Understanding the function and purpose of paintings is critically linked to the cultural or ethnic identity of the painters, something else we may never know, especially for the younger time periods. For example, were horseback riders in battle gear painted by non-tribal people or by tribals who witnessed the riders? What was the level and nature of interaction between the tribal groups and the non-tribal populations? Ethoarchaeology of contemporary tribal painting styles such as Warli, Saora and others may reveal some new insights as well as the study of living traditions of ritualistic painting.

Finally, it is important to remember that the compiled data presented in this thesis is not comprehensive. There were many publications and other primary sources that were inaccessible or unavailable to me. Therefore, the site counts represent minimum numbers and future additional data may alter some of the observations and conclusions drawn in the present study. That being said, other specific observations may remain the same, such as the broad cultural dichotomy between central and southern Indian painting corpuses. The types of themes and the presence and absence of specific themes or subject matter broadly match the regional cultural history and archaeology of the respective regions across India. For example, where Neolithic archaeological signatures such as polished axes/celts are missing (e.g. central and western India), so are the engravings/bruising that are otherwise prominent or often dominant in Neolithic archaeological zones.

Despite some of these shortcomings and the challenges outlined in this thesis, the Indian Subcontinent preserves one of the richest sources of rock art in the world, from which we have much to learn. As the region lies in the centre of the Old World, the associated rock art holds important clues about the dispersals of populations and their lifestyles, adaptations, preferences, thoughts and emotions. This rich body of evidence carries immense potential for multidisciplinary research at par with other regions of rock art such as Europe and Australia.

Chapter 4

Revisiting the Bayan Rockshelter Complex

“The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again since it is life.”

-William Faulkner

4.1 Introduction

To supplement and compare with the compiled data, a known site-complex – Bayan - was taken up as a case study for quantification, interpretation and new methodological approaches. It is also compared with other comparable sites in the region, namely the Joshipur complex (Chauhan et al. 2015). Bayan is a small village in the Sehore district of Madhya Pradesh. It exhibits a wide variety of rock art in terms of the motifs, patterns and scenes. It is in close proximity to the Joshipur rock shelter complex and the UNESCO world heritage site of Bhimbetka (Map 4.1.1). The site has been reported in IAR 1975-76 but no proper documentation of this rock art had been done so far. Thirty six rock shelters have been discovered by author and student assistants in May 2017, out of which twenty five were found to have paintings. The rock art of Bayan is in relatively good condition except natural deterioration because of erosion, deposition of minerals, animal disturbance and human vandalism in some cases. These rock shelters are located on the foothills, along the seasonal waterfall and on the slope of the hills. The region comprises rocky hills, seasonal waterfall composed of basalt rock bed and rock shelters made up of sedimentary rock mainly quartzite. The paintings found belong to historic period ranging from upper Paleolithic. The paintings varied from geometric patterns, aquatic fauna, horses, dogs, cattle, deer, elephants, human figures, palm prints, battle scenes, hunting and gathering scenes, merry

scenes and procession scenes represented in geometric to natural style. The preferred colour in the paintings was usually different shades of red, white, yellow and black was rarely seen.

The objective of the at Bayan was the detailed documentation of all the shelters of the site, with or without painting; Survey for new shelters, enhancement of the images taken using D-Stretch software, and a general comparative study of Bayan rockart site with nearby Joshipur rock shelter complex and Bhimbetka rock art site.

Table 4.1.1 shows the basic rock art site differences in Bayan and Joshipur. Bayan has reported 36 shelters whereas Joshipur has only reported 10. Out of 36 shelters at Bayan, only 25 were found to contain paintings. On the other hand, the 10 rock shelters reported from Joshipur contain paintings. No boulders with paintings have been reported from Joshipur whereas, at Bayan I found many suitable boulders but only 6 were found to have painting.

Map 4.1.2 shows the distribution of all of the rock shelters and painted boulders at Bayan. As is clear from the map, the hill appears to be flat top with all the shelters on the inclining edges. More rock shelters were found near the edge facing the water body and comparatively few on the opposite inclined edge. Three shelters (RS11, RS20, RS21) were found on the edge of water body. The shelters mainly had a foot long figures of aquatic fauna at the top. One of the rock shelter (RS5), had one whole shelter dedicated to the human palm prints.

4.2 Challenges

Since the site had already been reported, a few shelters were already discovered i.e. fifteen. No detailed documentation had been done i.e. the shelters were not named neither were the paintings in them described to make it distinct, so we had no idea about the shelters that had been already discovered.

There were a few shelters that had potential canvas for the painting to be done but instead, they were left blank. Possible reason could be that those rock shelters were used for habitation and other purposes.

Next challenge faced was in the interpretation of the figures. Since these shelters were inhabited by animals, affected by rain and natural processes, the colour pigment at most of the places had faded. This resulted in incomplete information about the frequencies of various themes and figures.

Lastly, while comparing the art of Bayan with nearby sites, the number of rock shelters, number of painted panels and associated patterns vary from site to site. This makes proper comparisons a lot difficult.

4.3 D-Stretch Analysis

The major problem faced while documentation was inability to figure out the superimposition of the paintings. Because of high erosion and deposition of minerals some of the paintings remain hidden. One of the main objectives was to enhance the images taken to take out the hidden context. For this D-Stretch was used that works as a plugin to image-J. D-Stretch enhances or changes the colours in digital photographs of rock art, revealing details that might not otherwise be visible.

We applied D-Stretch to each and every digital image taken and the results made quite a difference.

When applied to some of the images, D-Stretch analysis gave a clear view of the figure.(Fig 4.3.1) The rock surface appeared to have a little red pigment, but it isn't possible for a naked eye to figure out the content of the painting. Upon D-Stretch analysis, animal figure became clear. It appeared to have a rider on top. This way D-Stretch helps in recording comprehensive documentation of the various figures. This increases the frequencies of the themes and figures after the analysis.

The next major problem solved by D-Stretch is to find out the correct order of superimposition in the image. Since the weathering and deposition tampers with content, it isn't possible to see which superimposes which figure. Since, superimposition was one of the criteria set up by Wakankar to date the paintings, it is important to find the correct order. Figure 4.3.2 after the analysis tells that yellow superimposes red painting. This according to Wakankar's criteria means that red is primitive to yellow painting.

But sometimes, such is not the case. Figure 4.3.3 suggests that red overlaps yellow. In this case the overlapping pattern is completely different from the one observed in the previous figure. This pattern suggests that yellow is more primitive to red painting.

Therefore, the older criteria of setting up the relative chronology needs to be revised as well and more scientific methods needs to be employed for the same.

Figure 4.3.4 depicts a Mesolithic scene depicting hunters and gatherers. The human figures have arrows in their hands and a few have sacs hanging from their waist. This scene became clear and vivid upon D-Stretch analysis.

4.4 General Comparison

Table 4.4.1 provides general comparisons between rock art content and theme between various rock art sites near Bayan, i.e. Bhimbetka and Joshipur rock shelter complex. The total number of rock shelters is maximum in Bhimbetka i.e.243, then Bayan at 36. The total number of rock shelter at Joshipur have not been specified. Out of 243 only 133 rock shelters at Bhimbetka contain paintings and only 25 at Bayan. The total number of painted rock shelters at Joshipur is least i.e. 10. The number of boulders with paintings have not been specified for both Joshipur and Bhimbetka, however 6 painted boulders were found at Bayan. Bhimbetka has number of animal figures painted i.e. 1377. There is not much difference in the numbers at Bayan (109) and Joshipur (87), however 37 animal figures from Joshipur are unidentifiable. Three large aquatic fauna figures (fish) were seen at Bayan but the same has not been mentioned about Joshipur and Bhimbetka. Though number of rock shelters is least in Joshipur, it has more number of human figures painted than at Bayan. Presence of hand prints have not been reported from Joshipur rock shelter complex. 14 hand prints were found at one shelter of Bayan. Although Bhimbetka covers a large area, only 20 hunting scenes have been reported from the site and Bayan has 17 hunting scenes. Geometric patterns and figures are not frequent at Bayan numbered at 24. On the other hand Bhimbetka and Joshipur have 584 and 5 geometric patterns respectively. Color pigments at Bhimbetka is diverse with different shades of red, white, yellow, orange, black, pink and green. Bayan and Joshipur do not have paintings in green or pink. Bayan has black coloured paintings as well. Nineteen procession scenes, 28 war scenes and 5 celebration scenes have been reported from Bayan. No such mention is made about Bhimbetka and Joshipur (chart 4.4.1).

4.5 Detailed Documentation

DATE:7TH MAY ' 2017

TIME:8:35 AM

I went to the site in Bayan village of Madhya Pradesh.

The first rock shelter that I covered was probably the biggest in Bayan. I divided the shelter in sixteen sections and recorded the details of the paintings of the shelter section-wise.

The first section has a panel with eleven animal like figures (horse, probably) in red. Some of the animal like figures has riders on top of it. The riders seem to have a sword like object in hand, it might be a wooden stick. The panel also has in red animal like figure with horns on the head. The panel has a white overlap in the middle, of a rectangular shape. The next motif of riders and animals has an overlap of white rectangular figure with 4 leg like structures. This is highly eroded.

The second section has two white coloured animal figures drawn using filled in triangles with a rider. On the roof white coloured “plus” figure drawn. This section also has overlap of the paintings, Red above the white. A white coloured hominid figure with a bow and an arrow in hand overlapped by red coloured animal like figures which are comparatively drawn smaller to the white coloured hominid figure. The red coloured panel also has animals with horns and rider on the back. This looks like a hunting scene as some hominid figures with bows in hands can be seen.

The third section had one huge rock inside the shelter. The rock had many red coloured dots and to its right a string of hominids was seen hand in hand in two rows. This could be a dancing scene or some kind of a celebration. The human figures are enclosed in a red square box with dots on the outside of the lower edge of the square.

The fourth and the fifth section had modern day human art on the roof of the shelter.

The sixth section had an animal like figure in red with an exact overlap of white on it. The four legs of the animal are clearly visible and the body is made up of double triangle. It also had white coloured hominid figure with sword like thing in one hand.

The seventh section has animal like figure drawn in red and filled in with white. The body of the animal has zig-zag drawn. Above this animal like structure is what appears to be a spear.

The eighth section has white coloured geometric pattern made up of circles, triangles and lines. Two parallel lines drawn bent at one side, on which four hominid figures have been drawn. Lower part of the geometric figure has red coloured overlaps at places. Next to this geometric motif is a rectangle drawn with eight rows and two columns and a rectangle with triangles in it.

The ninth section has white coloured thumb/finger prints with animal like figure and a rider in white. A big animal like figure with horns and a rider in white, next to it is white thick stick figure of human figures and below it is an animal drawn in white. Part of this is being overlapped by red motif which has two human figures, with triangular bodies. These figures has a triangular structure on head which maybe a helmet or some kind of headgear. In the middle of these is a flower motif and at the bottom is an animal drawn.

The tenth section has three very similar in style geometric patterns in white with one having finger prints on the sides. The eleventh section has a 'hashtag' like structure drawn. The twelfth section has an inverted hut like figure drawn in white with triangular top. Inside seems to have an animal tied one end of the hut. The section also contains eroded and faded human figures. A geometric pattern drawn in white with squares, semicircles and lines. The thirteenth section has three animals drawn in white. The body is double triangular with a rider. The roof has three human stick figures carrying arched things over their heads, seems like they are protecting themselves from the rain. The fourteenth section has triangular-shaped humans drawn but unclear due to deposition. It also has animal figures, with long necks and striped pattern.

The fifteenth section has five animals (horses) like figures with riders on it drawn in white and a motif of human figures hand in hand in white.

Sixteenth section has all geometric patterns drawn. White pattern with an overlap of the same pattern but smaller in size. One human stick figure drawn in red. A box with 'x' in it. A geometric pattern consisting of a lot of lines along with double triangular figure with ciliated edges drawn in red. It also has scorpions drawn in red.

DATE:9TH MAY

TIME:8:45 AM

Rock shelter 1:

FACING: 228° SW

LAT:22° 44'55" N LONG:77° 32'17" E

White coloured lizard like figure and horse like animal with a grid below in white. The shelter also has art by modern humans.

Rock shelter 2:

Facing: 215° SW

Lat :22° 44'49" N long:77° 32'20" E

The shelter has five white coloured hominid stick figures.

Rock shelter 3 :

Facing: 198° S

Lat :22° 43'32" N long:77° 31'38" E

The back of wall of the shelter has a white coloured horse with a rider on it, below it is a butterfly like figure drawn in white. On the roof of the shelter is animal figure in white.

Rock shelter 4:

Facing: 222° SW

Lat :22° 44'49" N long:77° 32'21" E

Hominid figure with armour in hand, seems to have ropes around its waist.

Rock shelter 5:

Facing: 209° SW

Lat :22° 44'49" N long:77° 32'21" E

Faded and eroded paintings, parts of which are visible.

Boulder 1:

Facing: 219° SW

Lat :22° 43'32" N long:77° 31'38" E

Red coloured hominid figure with a huge armour/bow in hand. Another hominid figure in red with sword around the waist. A bovid painted in red.

Rock Shelter 6:

Facing: 202° SW

Lat :22° 41'51" N long:77° 32'40" E

White coloured animal figure with a long neck which seems like a giraffe. White coloured horse like figure with a rider. White deer like animal with antelopes. Two white coloured geometric patterns along with some patches of paintings in red. Modern art by humans also seen.

Boulder 2:

Facing: 237° SW

Lat :22° 44'50" N long:77° 32'23" E

White and red coloured paintings were found in this shelter. White colored faded geometric pattern. Red coloured geometric pattern consisting of squares. Red coloured motifs were seen at many places on the boulder but they were highly faded. Red coloured animal figure made up of double triangle. Black concentric circles drawn which might be wheel. On the opposite(back) side of the boulder herding scene was depicted with red coloured animal.

Boulder 3:

Facing: 210° SW

Lat :22° 44'51" N long:77° 32'24" E

Only a 'Spaceship' like figure was seen on the boulder.

Boulder 4:

Facing: 178° SW

Lat :22° 44'52" N long:77° 32'28" E

The lower portion of the boulder has red and white colored panels. White panel consists of animal figures, this might be some herding scene. Some of the animals also have riders on them. Red panel consists of lines and dots. The white panel is overlapped by a red animal figure (bovid) with dots on its body.

Boulder 5:

Facing: 210° SW

Lat :22° 44'51" N long:77° 32'24" E

Three Red coloured figures consisting of two concentric circle and cilia coming out of it. White coloured hominid figure also present.

Boulder 6:

Facing: 134° SE

Lat :22° 44'6" N

long:77° 32'40" E

Three White coloured lines, arcs making crosses. Faded red coloured bovid figure.

Rock shelter 7:

Facing: 158° S

Lat :22° 45'4" N

long:77° 32'47" E

This shelter consists of 14 hand prints in red. On the extreme left of the shelter is a red coloured geometric pattern which overlaps white coloured horse whose body has small squares all over and a hominid figure. The horse has a rider on. The handprints overlap a faded white coloured animal. The shelter has red coloured finger prints in a huge number present in clusters. Geometric symmetric pattern on the roof of the shelter in red next to a flower.

DATE:13TH MAY ' 2017

TIME:8:46 AM

Rock shelter 1:

Facing:205° SW

Lat :22° 44'53" N

long:77° 32'30" E

The shelter has highly eroded paintings. On the outer edge of the shelter an arrow is drawn in red. Human stick figure with arrow and bow drawn in red. The helmet has sticks coming out of it. The figure also has sacs hanging around its waist. He could be a gatherer. Above it is a fighting scene in which two faded human figures have entangled swords. A hunting scene in red with three human stick figure with the second one having three arrows in hand, next to these is a red colored stick figure of a human carrying sacs on its head. A pentagonal figure with two feet

is drawn between second and the third human figure. Also, two black colored arrows crossing each other can be seen.

Rock shelter 2:

Facing:174° S

Lat :22° 44'56" N long:77° 32'31" E

The shelter has faded red colored human stick figure drawn. The roof of the shelter also have red colored patches on it.

Rock shelter 3:

Facing:162° S

Lat :22° 44'59" N long:77° 32'36" E

Back wall of the shelter has red colored painting of a horse with human having curved sword in hand. Next to it is a position to attack.

Rock shelter 4:

Facing:175° S

Lat :22° 44'50" N long:77° 32'1" E

The roof has eroded painting of an animal in red of which only the body and legs are visible. The body of the animal is doubly triangular. To the right of it is red coloured four sticks draw, it either could be legs of an animal or some sort of record kept by the one who drew them. Next to it is a geometric painting with half concentric square visible and the border has semicircles drawn. Also, a boat like structure in red is drawn and two pine tree like figures drawn. On back wall of the shelter, two animal figures are drawn both in red, but one is filled in and the other just has outline. The filled in animal appears to be deer because of antenna coming out of its head. Next to it is a red colored oval figure with cilia like coming out of it. In the middle of the back wall, two triangular animals moving towards each other with a rider on it. The rider also have sword. On roof of the shelter, a white geometric pattern has been made which seems to have a

basic structure of a hut. On roof of the shelter, two human figures are drawn in red, one is filled in and another is having stripes on it. One filled in men has two arrows in hand and a sword in another, also it has sword around its waist and a feather hat. Outer edge of the roof has three men drawn with sacs hanging from the sides.

DATE:16TH MAY ' 2017

TIME:11:05 AM

Rock shelter 1:

Facing:310° NW

Lat :22° 45'47" N long:77° 31'52" E

The shelter has red colored two geometric patterns drawn one of which has honeycomb like appearance. One red colored stick hominid figure is also drawn.

Rock shelter 2:

Facing:310° NW

Lat :22° 45'47" N long:77° 31'52" E

Red colored human figures enclosed in a box.

Rock shelter 3:

Facing:331° NW

Lat :22° 45'49" N long:77° 31'53" E

Red concentric circles with overlap of dark red human figures. Two bull like figures, with hominid figures having sword in one hand and circular shield in another. A panel of hominid figures with shields and swords in hand, wearing something like a skirt.

Rock shelter 4:

Facing:2° N

Lat :22° 45'53" N

long:77° 32'13" E

On the roof, two red colored horses with a rider on it are drawn. White colored dots can be seen above this panel. A white colored horse with a rider having square helmet on its head is drawn. On right, a horse has been drawn in white with stripes all over its body and a lot of white dots.

The horse also have a rider. Red colored eroded patch overlaps the horse and the rider. Two deer like figures out of which one is completely filled in with red and the other has pattern inside it.

Rock shelter 5:

Facing:329° NW

Lat :22° 45'53" N

long:77° 32'14" E

Two fish like structure drawn with scales on its body overlapped by thick hominid stick figure.

Rock shelter 6:

Facing:329° NW

Lat :22° 45'53" N

long:77° 32'14" E

In white is a patch having five hominids with shield and sword in hand. In red, a deer is drawn.

Rock shelter 7:

Facing:180° S

Lat :22° 45'51" N

long:77° 32'22" E

Camel like figure drawn in white with pattern inside its body. Next to it is a hominid figure with sword in hand drawn in white. In red is what seems to be crocodile with geometric pattern in it. And next to it is a red colored camel.

DATE:17TH MAY ' 2017

TIME:11:05 AM

Rock shelter 1:

Lat :22° 45'47.05" N long:77° 32'23.29" E

The shelter is present along the basalt rock bed. And has a patch of red colored animal figures with lines present all over its body. And a horse with legs unlike the ones seen before. The legs are drawn like a cross.

DATE:18TH MAY ' 2017

TIME:11:15 AM

Rock shelter 1:

Facing:122° SE

Lat :22° 35'10" N long:77° 32'47" E

Each painting in the shelter is red in color. Two large elephants were drawn with body having rhombus patterns. Next to it is a hominid figure drawn. A panel which has a human figure drawn with patterns inside the body and next to it the same pattern has been repeated. A hominid figure with broom like object in hand is also drawn. On the roof of the shelter, three hominid stick figures with sacs hanging from the waist is also drawn. In the middle, a large panel of geometric pattern is drawn which is highly eroded and faded.

DATE:19TH MAY ' 2017

TIME:8:42 AM

Rock shelter 1:

Facing:352° N

Lat :22° 44'28" N

long:77° 32'13" E

Red colored geometric pattern consisting of box spiral. On top, two animal like red colored stick figures with stripes are drawn. A little lower, there is a geometric pattern with an animal having a long neck and a huge body.

Rock shelter 2:

Facing: 352° N

Lat :22° 44'28" N

long:77° 32'13" E

Red colored hominid figure with shield in one hand and sword in another. The shield also has a geometric pattern. Above this pattern of the shield, there is a superimposition of white color.

Rock shelter 3:

Facing:352° N

Lat :22° 44'28" N

long:77° 32'13" E

Two large fish with geometric pattern in red are drawn. The inside of the body has triangles and stripes all over. On its right a faded and eroded fish with geometric patterns is drawn next to which is a circular figure with lines coming out of it is drawn, it seems to be an animal. An eel like structure is also drawn, one end has a globular appearance while the other end seems to have scales/spikes coming out of it. Two leg like structure can also be seen, but the upper part of the body is highly eroded. On top, x-ray figure of an animal seems to have been drawn. The inside of it has intestine like appearance.

4.6 General Conclusions

In the previous work that had been done at Bayan only 15 shelters were reported, no mentions about the rich microlithic scatter of the place were made including and the number of figures and overlapping images were less or not clear at all. This work lead to the increase in the number of shelters surveyed. The number increased to thirty six. The site has rich Microlithic scatter. Microliths can be seen on the way leading to the shelters, at the base of the hill and including two shelters where microliths were found inside the shelter. D-Stretch analysis has lead to the increase in number of figures, individual as well as overlapping. This has definitely resulted in more accurate interpretations. Among the sites compared, animal figures and human figures were the most common. However, more paintings of the scenes were observed at Bayan than at Joshipur. This could be due to uneven number of shelters at both the sites. Despite natural geological distribution of rock shelters, only specific panels were painted. Different shelters were used for different purposes (eg: paintings, microliths, habitation etc). There may be the presence of intra-regional styles instead of only regional at Bayan as well as Joshipur. Proximity to Bhimbetka and other major rock shelter complexes may have influenced regional styles of Bayan. Bayan and other sites are close to the Narmada river and hence along east-west mobility corridor.

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Tenagal	A1	Anantapur	AP	1 4 24'N 77 13'E	Neolithic and Megalithic
Velpumadugu	A2	Anantapur	AP	1 5 03'N 77 12'E	Neolithic
Vepparala	A3	Anantapur	AP	1 4 04'N 78 18'E	
Budhgavi	A4	Anantapur	AP	1 58' 21"N 77 14' 4 18"E	Mesolithic, Neolithic and Historic, Megalithic
Ubaramadugu	A5	Chhitoor	AP	7 9 53'N 13 36'E	Megalithic
Sikkiralladna	A6	Chhitoor	AP		Megalithic/Early Historic
Vemba khandriga	A7	Chhitoor	AP	1 3 38'N 79 71'E	Recent(tribal)
Gavibanda	A8	Chhitoor	AP	7 9 50'N 13 07'E	Megalithic
Mallaiahpalle	A9	Chhitoor	AP	1 3 48'N 79 65'E	Megalithic burial
Palakonda reserve forest	A10	Cuddapah	AP		
					Mesolithic,Neolithic,Early Historic(Megalithic) and
Chintakutta	A11	Cuddapah	AP	1 7 42'N 78 21'E	Recent
Dapalle	A12	Kadapa	AP	1 4 51'N 79 20'E	Mesolithic and Late Medieval
Budigepalli	A13	Karimnagar	AP	1 8 06'N 77 14'E	Neolithic and Megalithic
Ramagundam	A14	Karimnagar	AP	1 8 46'N 79 29'E	Mesolithic

Regonda	A15	Karimnagar	AP	1 8 70'N 79 08'E	Neolithic and Megalithic
Rekonda	A16	Karimnagar	AP	1 8 141'N 79 16'E	Late ,edieval
Ramachandrapuram	A17	Khammam	AP	1 7 15'N 80 44'E	Megalithic,Early Historic
Jwalapuram	A18	Kurnool	AP	1 5 32'N 78 13'E	
Kaluvabugga	A19	Kurnool	AP	1 6 32'N 78 17'E	Mesolithic
Lanjabanda	A20	Kurnool	AP	1 6 30'N 77 49E	Mesolithic and Neolithic
Jagannadh gutta	A21	Kurnool	AP		
Erramallai hills	A22	Kurnool	AP		
Kethavaram	A23	Kurnool	AP	1 6 45'N 78 13'E	Mesolithic,Chalcolithic,Megalithic and Early Historic
Puricherla	A24	Kurnool	AP	1 6 44'N 78 12'E	Mesolithic,Chalcolithic,Megalithic and Early Historic
Kannamadakal	A25	Kurnool	AP	1 7 43'N 78 14'E	Mesolithic,Chalcolithic,Megalithic and Early Historic
Adoni	A26	Kurnool/Adoni	AP	1 5 40'N 77 05'E	Mesolithic and Neolithic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Bollaram	A27	Kurnool/Adoni	AP	16 32'N 78 26'E	Megalithic,Early Historic
Perlagutta	A48	Mahbubnagar	AP		
Bayyannagutta	A49	Mahbubnagar	AP		
Errannagundu cave	A50	Mahbubnagar	AP		
Akkamahadevi cave	A28	Mahbubnagar	AP	16 09'N 78 07'E	
Durgam	A29	Mahbubnagar	AP	16 31'N 78 29'E	Megalithic,Early Historic
Mudumulla	A30	Mahbubnagar	AP	16 20'N 77 25'E	Megalithic
Tadikonda	A31	Mahbubnagar	AP	16 40'N 77 59'E	
Donglagattu tanda	A32	Mahbubnagar	AP	16 40'N 7838'E	Mesolithic
Kadalivanam	A33	Mahbubnagar	AP		
Dhupadu gattu	A34	Mahbubnagar	AP	16 14'N 77 42'E	Mesolithic and Neolithic
Sangununpalli	A35	Mahbubnagar	AP	16 40'N 77 44'E	Mesolithic
Tirumalaya banda	A51	Medak	AP		
Edthanur	A36	Medak	AP		Megalithic,Early Historic
Sivaru Venkatapur	A37	Medak	AP	17 43'N 78 05'E	Neolithic/Megalithic
Wargal	A38	Medak	AP	16 46'N 78 37'E	Megalithic, Historic

				7	
Pamuru	A39	Pamuru	AP	1 5 09'N 79 40'E	
Naidupalli	A40	Prakasam	AP	1 5 40'N 79 13'E	Neolithic, Megalithic, Historic
Turkapalli	A52	Rangareddy	AP		
Gundlapochampalli	A53	Rangareddy	AP		
Kokapet	A41	Rangareddy	AP	1 7 23'N 78 20'E	Mesolithic and Megalithic
Gunikonda	A42	Salur(taluk)	AP		
Makkuva	A43	Salur(taluk)	AP		
Konda Bhuchimpeta	A44	Salur(taluk)	AP		
Baldala	A46	Tadvai/Wara nga	AP	1 8 23'N 80 31'E	Mesolithic and Megalithic, Medieval

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Narsapur 20	A45	Tadvai	AP	18 23'N 80 32'E	Mesolithic and Megalithic, Medieval
Gatikasideshwaram village	A54	Sripottisriram ulu	AP		
Pandavula gutta	A47	Warangal	AP	18 15'N 79 48'E	Mesolithic and Late Medieval
Pulikona	A55	YSR Kadapa	AP		
Kethavaram- Puricherla- Kannamadakala complex	A56		AP		
Adoni west	A57		AP		
Jupalle	A58		AP		
Bardauni	B1	Giridh	BHR		
(?)	B2	Nawada	BHR		
Ranigadar	B3	Nawada	BHR		
Telharkund	B4	Rohtas	BHR		
Shidlaphadi	NK29		Bombay-Karnataka		Stone age to Chalukyan times
Kulgaon	C1	Bastar	CTG		
Gupansar	C2	Bastar	CTG		
Manjhinagar	C3	Bastar	CTG		Prehistoric and Historic period
Bilai Dongri	C4	Durg	CTG		
Chitwadongri	C5	Durg	CTG		
Sonhati	C6	Koria	CTG		
Kohabur	C7	Koria	CTG		
Murelgarh	C8	Koria	CTG		
Botalda	C9	Raigarh	CTG		

Karmagarh	C10	Raigarh	CTG		
Kurasia	C11	Raigarh	CTG		
Navagarh	C12	Raigarh	CTG		
Kherpai	C13	Raigarh	CTG		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Siroli-Dongri	C14	Raigarh	CTG	2 1 37'N 83 03'E	
Karmagarhushakot hi	C15	Raigarh	CTG	2 1 59'N 83 03'E	
Dharamjayagarh	C16	Raigarh	CTG		
Ongana beni pahar	C17	Raigarh	CTG	2 2 25'N 83 14'E	
Lakha pahar(basnajhar)	C18	Raigarh	CTG	2 1 56'N 83 09'E	
Cheri godri(amar gufa)	C19	Raigarh	CTG	2 2 54'N 83 08'E	
Lekha topa(botalda)	C20	Raigarh	CTG	2 2 01'N 83 06'E	
Bagderbil(natnala bridge)	C21	Raigarh	CTG	2 1 40'N 83 18'E	
Singhanpur	C22	Raigarh	CTG		
Manikpur	C24	Raigarh	CTG	2 1 34'N 83 08'E	
Ponda Dongri	C25	Rajnandgaon	CTG	2 1 07'N 80 36'E	
Kabrapahar	C23	Raigarh	CTG		
Sitalekheni	C27	Sarguja	CTG		
Mauxi	GOA1	Goa	Goa	1 5 55'N 74 11'E	Neolithic/Chalcolithic stage
Keri	GOA2	Ponda	Goa		
Pansaimol	GOA3	Saange	Goa		Neolithic/Chalcolithic-Megalithic
Kajuru	GOA4	Saange	Goa		Neolithic/Chalcolithic stage

Amirgadh	G1	Banaskantha	GJT		
Makhania hill	G2	Baroda	GJT	2 2 27'N 73 51'E	Mesolithic and Historic
Raipur hills	G3	Baroda	GJT	2 2 26'N 73 50'E	Mesolithic and Historic
Hathipagla	G4	Baroda	GJT	2 2 26'N 73 49'E	Historic
Kikawada	G5	Baroda	GJT	2 2 24.5'N 73 53'E	Medieval period
Palsunda	G6	Baroda	GJT	2 2 23.5'N 73 53.5'E	Historic
Koraj	G7	Baroda	GJT	2 2 21.5'N 73 54'E	Historic
Achala	G8	Baroda	GJT	2 2 22'N 73 55'E	Historic
Kutch	G11	Bhuj	GJT		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Pandva	G12	Dang	GJT		
Anjankund	G13	Dang	GJT		
Gambhipura	G21	Sabhar kantha	GJT	2 3 50'N 73 03'E	
Taranga hill	G14	Mahesam	GJT		
Charmardi	G10	Bhavnagar	GJT	2 1 52'N 71 56'E	
Ambakut	G9	Baroda	GJT	2 2 28'N 73 52'E	Mesolithic
Maheshvari hills	G15	Panchmahals	GJT		
Tarsang	G16	Panchmahals	GJT	2 2 56'N 73 28'E	Prehistoric and Historic
Idar	G17	Sabarkantha	GJT	2 3 49'N 72 58'E	Prehistoric and Historic
Mahakaleshwar dungar	G18	Sabarkantha	GJT	2 3 48'N 73 03'E	Mesolithic
Laloda	G19	Sabarkantha	GJT	2 3 47'N 72 58'E	Mesolithic
Sapawada	G20	Sabarkantha	GJT	2 3 47'N 73 56'E	Mesolithic and Historic
Thangadh	G22	Surendranaga r	GJT	2 2 35'N 71 13'E	Mesolithic
Panamik	JNK1	Diskit	JNK	3 47'30"N 4 32'30"E	77
Tirath tirit	JNK2	Diskit	JNK	3 32'30"N 4 38'30"E	77
Tirisa	JNK3	Diskit	JNK	3 4 44'10"N 77 34'E	Prehistoric
Khalsar	JNK4	Diskit	JNK	3 29'30"N 77 42'E	

				4	
Akshamal	JNK5	Kargil	JNK	3 4 33'N 76 08'E	
Burzahom	JNK6	Kashmir	JNK		Neolithic
Matho	JNK7	Ladakh	JNK		
Hundar dok nalla	JNK8	Leh	JNK		
Kiari	JNK9	Leh	JNK	3 3 29'N78 40"E	
Nyoma	JNK10	Leh	JNK	3 3 12'N 78 12'30"E	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Niormis	JNK11	Leh	JNK	3 3 26'N 78 12'30"E	
Bema	JNK12	Leh	JNK	3 4 38'N 76 24'E	
Dah	JNK13	Leh	JNK	3 4 36;N 76 30'E	
Sanken	JNK14	Leh	JNK	3 4 16'N 75 59'E	
Taruthang	JNK15	Leh	JNK		
Trishul	JNK16	Leh	JNK		
Tangtse	JNK17	Leh	JNK		
Liktse	JNK18	Leh	JNK	3 4 45'N 77 53'E	
Sasuma	JNK19	Leh	JNK	3 4 54'N 77 28'E	
Sumur	JNK20	Leh	JNK	3 4 42'N 77 34'E	
Domkhar	JNK21	Leh	JNK	3 4 23'N 76 45'E	
Deskit	JNK22	Leh	JNK	3 4 32'N 77 33'E	
Khaltse bridge	JNK23	Leh	JNK	3 4 20'N 76 50'E	
Nurla	JNK24	Leh	JNK	3 4 18'N 76 58'E	
Chilling valley	JNK25	Leh	JNK		

Alchi	JNK26	Leh	JNK	3 4 14'N 77 09'E	
Litche	JNK27	Leh	JNK	3 43'40"N 3 57'30"E	77
Murgi nala/tokpo	JNK28	Nubra Valley	JNK	3 45'50"N77 4 31'50"E	Bronze Age
Choksti	JNK29	Zanskar	JNK		
Char	JNK30	Zanskar	JNK		
Stakmo	JNK32		JNK		
Ranbirpur	JNK33		JNK		
Changa	JNK34		JNK		
Kharu	JNK35		JNK		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Shara	JNK36		JNK		
Upshi	JNK37		JNK		
Ligtse	JNK38		JNK		
Kaire-Nionis	JNK39		JNK		
Skampuk	JNK31		JNK	3 37 30"N 77 26' 4 20"E	
Hamilling	JNK40		JNK		
Khumthang	JNK41		JNK		
Shagam	JNK42		JNK		
Skinbrisa	JNK43		JNK		
Nyurla	JNK44		JNK		
Yansa	JNK45		JNK		
Gonda	J1	Chatra	JKD	2 3 47'N 84 58'E	
Khander	J2	Chatra	JKD	2 3 45'N 84 59'E	
Mander	J3	Chatra	JKD	2 3 46'N 85 01'E	Mesolithic -Chalcolithic
Nutangwa	J4	Chatra	JKD	2 3 49'N 85 07'E	Mesolithic -Chalcolithic
Raham	J5	Chatra	JKD	2 3 48'N 85E	
Sidpa	J6	Chatra	JKD	2 3 47'N 84 57'E	
Thetangi	J7	Chatra	JKD	2 3 45'N 85E	
Satpahari	J8	Hazaribagh	JKD		

Isco	J9	Hazaribagh	JKD	2 3 48°N 85 19'E	Mesolithic -Chalcolithic
Datri	J10	Lohardagga	JKD		Historical
Saraiva	J11		JKD		
Bole near ankola	K1	Ankola	KNT	1 4 64°N 74 31'E	Neolithic/Chalcolithic-Megalithic
Kutankeri	K2	Badami	KNT		Upper Palaeolithic-Mesolithic
Hosa-mahakuta	K3	Badami	KNT	1 5 55°N 75 43'E	Mesolithic
Rama durga	K4	Bailahongal	KNT	1 5 56°N 75 18'E	Upper Palaeolithic-Meso

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Gudiobalapuram	K5	Bellary	KNT	1 5 13.5'N 76 31'E	
Jarmali	K6	Bellary	KNT	1 4 44 30"N76 28'E	
Shidegallu	K7	Bellary	KNT	1 4 48'N76 34 30"E	
Gudikote	K8	Bellary	KNT	4 5 50'N 76 38'E	
Vali diba	K9	Bellary	KNT		
Sanganakala	K10	Bellary	KNT	1 5 18'N 76 96'E	Neolithic/Chalcolithic/Megalithic
Korgul	K11	Bellary	KNT		
Tekkalakota	K12	Bellary	KNT	1 5 53'N 76 52/87'E	Neolithic-Chalcolithic with Megalithic remains
Sirwar	K14	Bellary	KNT	1 5 11'N 76 58'E	
Chodamala hill	K15	Bellary	KNT	1 5 10'N 76 58'E	
Virappa temple	K16	Bellary	KNT	1 5 12'N 76 58'E	
Appahaynali	K17	Bellary	KNT	1 4 51'N 76 40'E	
Krokalgudda	K19	Bellary	KNT	1 5 05'N 76 51'E	
Halkundi	K18	Bellary	KNT	1 05/09'N 5 88/52'E	76 Early Neolithic

Kupgal	K13	Bellary	KNT	1 5 21'N 77 04'E	Neolithic/Chalcolithic-Megalithic
Bellary fort	K20	Bellary	KNT	1 5 08'N 76 54'E	
Korgudu	K21	Bellary	KNT	1 21/34'N 5 49/83'E	76 Neolithic in Chalcolithic Stage
Hire gudda	K22	Bijapur	KNT		
Aihole	K25	Bijapur	KNT	1 5 59'N 75 52'E	Upper Palaeolithic-Mesolithic,Megalithic
Chitradurga	K26	Chitradurga	KNT	14 23'N 76 38'E	Neolithic,Chalcolithic, Megalithic
Chandaravalli	K27	Chitradurga	KNT	1 4 20'N 76 38'E	Neolithic,Chalcolithic, Megalithic
Aregudda	K23	Bijapur	KNT		
Badami	K24	Bijapur	KNT	1 5 55'N 75 40'E	Upper Palaeolithic,Mesolithic,Badami Chalukyan,Late Hisorical
Barlagondi	K28	Chitradurga	KNT		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Bileb havi	K29	Gangavati	KNT		Megalithic
Hire-benkal	K30	Gangavati	KNT	15 17'N 77 46'E	Megalithic ,Neolithic ,Early Historical
Indurgi	K31	Gangavati	KNT		Megalithic
Mallapur	K32	Gangavati	KNT	15 23'N 76 29'E	Megalithic
Anegondi	K33	Gangavati	KNT	15 35'N 76 49'E	Neolithic in Chalcolithic stage, Megalithic
Anjajanahalli	K34	Gangavati	KNT		Neolithic in Chalcolithic stage, Megalithic
Timmalapura	K35	Gangavati	KNT		Late Medieval-Recent
Narayanan pura	K36	Gangavati	KNT	16 23'N 76 35'E	Megalithic
Bandi-harlapura	K37	Gangavati	KNT		Late Historical-Recent
Chik-rampura	K38	Gangavati	KNT		Neolithic in Chalcolithic Stage- Megalithic-Historical
Venkatapura	K39	Gangavati	KNT		Neolithic in Chalcolithic Stage-Megalithic
Hampi	K40	Hospet	KNT	15 35'N 76 43'E	Neolithic in Chalcolithic Stage
Belagal	K41	Hospet	KNT	15 30'N 76 47'E	Neolithic in Chalcolithic Stage
Kullolli	K42	Jamkhandi	KNT	16 45'N 75 24'E	Chalcolithic
Doda kadattur	K43	Kolar	KNT	13 01'N 77 58'E	
Kendati	K44	Kolar	KNT	13 07'N 78 02'E	Neolithic and Megalithic
Sulurn	K45	Kolar	KNT		
Koppal	K46	Koppal	KNT	15 35'N 76 15'E	Mesolithic - Neolithic in Chalcolithic Stage
Gaavali	K47	Kundapur	KNT		Neolithic/Chalcolithic-Megalithic
Piklihal	K48	Lingsugar	KNT		Neolithic in Chalcolithic Stage-Megalithic
Tavargeri	K49	Lingsugar	KNT	15 22'N 75 89'E	Neolithic in Chalcolithic Stage-Megalithic
Maski	K50	Lingsugar	KNT	15 57'N 76 39'E	Neolithic in Chalcolithic Stage-Megalithic
Lingsugar	K51	Lingsugar	KNT	16 13'N 76 46'E	Neolithic in Chalcolithic Stage-Megalithic
Muddehalli	K52	Mandya	KNT	12 31'N 76 34'E	

Subramanya	K53	Mangalore	KNT		Historical
Manvi	K54	Manvi	KNT	15 98'N 77 06'E	Vijayanagara Period
Bail-merched	K55	Manvi	KNT		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Brahmagiri	K56	Molakalmuru	KNT	1 4 81'N 76 81'E	Megalithic
Jattinga rameshvara	K57	Molakalmuru	KNT		Megalithic
Appanahalli	K58	Molakalmuru	KNT		Megalithic
Nirgunda	K59	Mundargi	KNT	1 5 22'N 75 05'E	Mesolithic-Neolithic
Mirjan	K60	North Kanara	KNT	1 29'45"N74 4 26'45"E	
Tavaragera	K61	Raichur	KNT		
Siriwar	K62	Raichur	KNT		Megalithic
Atnur	K63	Raichur	KNT		Neolithic in Chalcolithic Stage-Megalithic
Kallur	K64	Raichur	KNT		Neolithic in Megalithic Stage
Naviltirtha	K65	Saundatti	KNT		Megalithic
Hirekoppa	K66	Shiokaripura	KNT		Historic Period
Madapura	K67	Shiokaripura	KNT	1 3 59'N 76 10'E	Historical
Holaluru	K68	Shivamogga	KNT	1 4 03'N 75 67'E	Neolithic/Chalcolithic-Megalithic
Hole-chatnahalli	K69	Shivamogga	KNT		Neolithic/Chalcolithic-Megalithic
Hole-hatti	K70	Shivamogga	KNT	1 4 04'N75 67'E	Neolithic/Chalcolithic-Megalithic
Shivamogga	K71	Shivamogga	KNT	1 3 93'N 75 57'E	Neolithic/Chalcolithic-Megalithic
Sonda	K72	Sirsi	KNT	1 4 72'N 74 49'E	Neolithic/Chalcolithic-Megalithic
Gudnapura	K73	Sirsi	KNT	1 4 55'N 74 98'E	Historical
Rajapura	K74	Sonduru	KNT	1 5 02'N 76 68'E	Megalithic
Bhaira	K75	Sonduru	KNT		Neolithic/Chalcolithic-Megalithic

nayakanahalli					
Near Tirthahali	K76	Tirthahall	KNT	1 3 07'N 75 23'E	Neolithic
Kurkalu	K77	Udupi	KNT		Neolithic/Chalcolithic
Balachakra	K78	Yadgir	KNT		Historic Period
Mandarathi	K79		KNT		
Attala	KL1	Devikolam	KRL	1 0 14'N 77 09'E	Early Historic/Medieval
Ezhuthu guha	KL2	Devikolam	KRL	1 0 15'N 77 09'E	Megalithic /Early Historic
Kovilkadavu	KL3	Devikolam	KRL	1 15.29' 34"N 77 10' 0 8.2	Megalithic
Koodakadu nullah	KL4	Idikki	KRL		
Tenmal	KL5	Kannur	KRL		Mesolithic
Ancode	KL6	Neyyattinkara	KRL	0 8 25'N 77 10'E	Neolithic/Megalithic
Tenmalai	KL7	Pathanpuram	KRL	0 8 58'N 77 04'E	Early Historic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Edakkal guha	KL8	Wayanad	KRL	11 12'N 76 15'E	Megalithic /Early Historic
Toberimala	KL9	Wayanad	KRL	11 12'N 77 13'E	Megalithic
Kalibhats	M248	Arnyabhau	MP		
Dhodra konta	M2	Bastar	MP		
Jam jharia	M1	Bastar	MP		
Maerar pakna	M3	Bastar	MP		
Taluka atner	M4	Betul	MP	21 23' 15"N 77 56' 15"E	Mesolithic to Historic period
Mundhpur	M5	Bharatpur	MP		
Baghraj	M15	Bhopal	MP		
Baghwani	M13	Bhopal	MP		
Bakiya	M14	Bhopal	MP		
Beragharh	M12	Bhopal	MP		
Bhadbhada group	M20	Bhopal	MP		Prehistoric and Protohistoric
Chotabead	M11	Bhopal	MP		
Gondarmau	M10	Bhopal	MP		
Hospital hill	M8	Bhopal	MP		
Hululul matha	M9	Bhopal	MP		
Dharampuri group	M19	Bhopal	MP		Prehistoric and Protohistoric period to Historic
Digdiga group	M22	Bhopal	MP		Prehistoric
Firangi group	M25	Bhopal	MP		Prehistoric and Historic period
Ganeshghati group	M24	Bhopal	MP		Prehistoric and Historic
Jamunkhoh group	M26	Bhopal	MP		Prehistoric to Protohistoric and Historic
Jawra	M7	Bhopal	MP		

Nowgaon	M28	Chhatarpur	MP		
Tamiya	M29	Chhindwara	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Badisadadi	M251	Chittodagadh	MP		Chalcolithic and Historic
Pipalia junnardar	M6	Bhopal	MP		
Lal ghati group	M17	Bhopal	MP		Prehistoric and Protohistoric period
Manua-bhan-ki-tekri	M16	Bhopal	MP		Prehistoric and Protohistoric period to Historic
Rajabandha group	M23	Bhopal	MP		Prehistoric and Historic
Chamalinala	M249	Chittodagadh	MP		Upper-Palaeolithic, Mesolithic, Chalcolithic, Historic
Padajhar fall	M250	Chittodagadh	MP		Stromatolite formation also
Babaji ki Madhi	M253	Chittordgadh	MP		Chalcolithic and Historic
Shahad karad group	M21	Bhopal	MP		Prehistoric and Protohistoric period to Historic
Shyamala hill group	M18	Bhopal	MP		Prehistoric and Protohistoric
Deora	M27	Chhatarpur	MP		
Gugudabar	M254	Chittordgadh	MP		Historic
Mangardeh	M252	Chittordgadh	MP		Historic
Fatehpur	M30	Damoh	MP		
Badoni	M31	Datia	MP		
Gharava	M33	Datia	MP		
Gharba	M32	Datia	MP		
Sultanpur	M34	Dhar	MP		
Chanderi	M37	Guna	MP		
Nanod	M36	Guna	MP		

Thoban	M35	Guna	MP		
Bala chhaj	M40	Gwalior	MP		Mesolithic to Historic
Bldeo kunid	M38	Gwalior	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Dengaon churel chhaj	M42	Gwalior	MP		Mesolithic to Historic
Gupteswar hill	M43	Gwalior	MP		
Gwalior	M44	Gwalior	MP		
Kankali mata hill	M45	Gwalior	MP		
Para	M41	Gwalior	MP		Mesolithic to Historic
Sia bhat	M39	Gwalior	MP		Mesolithic to Historic
Tikla village	M46	Gwalior	MP		
Apsara fall	M48	Hoshangabad	MP		
B. nala	M51	Hoshangabad	MP		
Ba dam caves	M49	Hoshangabad	MP		
Adamgarh	M73	Hoshangabad	MP		Mesolithic
Bada mahadeo	M50	Hoshangabad	MP		
Baniyaberi	M52	Hoshangabad	MP		
Barroni	M53	Hoshangabad	MP		
Bazar cave	M54	Hoshangabad	MP		
Bora	M55	Hoshangabad	MP		
Budharmaj	M56	Hoshangabad	MP		
Chota mahadeo	M57	Hoshangabad	MP		
Churna gundi	M58	Hoshangabad	MP		
Dhania khal	M59	Hoshangabad	MP		
Dorothy deep	M60	Hoshangabad	MP		
Imlikho	M61	Hoshangabad	MP		
Isan sring	M62	Hoshangabad	MP		
Jambu dwip	M63	Hoshangabad	MP		
Jhalia	M64	Hoshangabad	MP		
Kajari	M65	Hoshangabad	MP		
Leskaria	M66	Hoshangabad	MP		

Mahadeo	M67	Hoshangabad	MP		
Methu pip cave	M68	Hoshangabad	MP		
Montirozi	M69	Hoshangabad	MP		
Nimbubhoj	M70	Hoshangabad	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Pachmarhi	M74	Hoshangabad	MP	22 29'N 78 30'E	Mesolithic to Historic
Rehli	M71	Hoshangabad	MP		
Sonbhadra	M72	Hoshangabad	MP		
Vanjari mata	M47	Hoshangabad	MP		
Jhingari	M77	Jabalpur	MP		
Katni	M75	Jabalpur	MP		
Gatakheri	M76	Jabalpur	MP		
Adharshila	M264	Mandsaur	MP		Chalcolithic and Historic
Ambadiadeh	M270	Mandsaur	MP		Chalcolithic and Historic
Antaralia	M282	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Babulda	M284	Mandsaur	MP		Chalcolithic and Historic
Bada Ramkund	M290	Mandsaur	MP		Chalcolithic and Historic
Badalaghata	M266	Mandsaur	MP		Chalcolithic and Historic
Baradeh	M272	Mandsaur	MP		Chalcolithic and Historic
Bhadaka	M269	Mandsaur	MP		Historic
Bhanwardevi	M277	Mandsaur	MP		Chalcolithic and Historic
Bijolia falls	M287	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Billikho	M288	Mandsaur	MP		Historic
Chambal-river-valley	M80	Mandsaur	MP		
Chanwariadeh	M278	Mandsaur	MP		Chalcolithic and Historic
Chaturbhujnath nala	M96	Mandsaur	MP	24 42.86'N 75 40' 12"E	Upper-Palaeolithic,Mesolithic,Chalcolithic
Chibbadnala	M285	Mandsaur	MP		Chalcolithic and Historic
Chibber nala	M94	Mandsaur	MP		Upper-Palaeolithic,Mesolithic,Chalcolithic,Historic
Chota Ramkund	M291	Mandsaur	MP		Chalcolithic and Historic
Dadauli Bhadaka	M275	Mandsaur	MP		Chalcolithic and Historic

Dakan ka sathia	M259	Mandsaur	MP	Chalcolithic and Historic
Daraki chattan	M256	Mandsaur	MP	Palaeolithic
Gandhi sagar dam	M81	Mandsaur	MP	Mesolithic,Chalcolithic,Historic
Gaphada	M273	Mandsaur	MP	Chalcolithic
Gebsaheb	M292	Mandsaur	MP	Mesolithic,Chalcolithic,Historic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Golamba nala	M281	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Hinglajgarh	M82	Mandsaur	MP		
Indragarh	M83	Mandsaur	MP		Historic
Indragarh- Chanchalamata hill	M255	Mandsaur	MP		Lower Palaeolithic
Jhanpadeva	M268	Mandsaur	MP		Chalcolithic and Historic
Junapani	M265	Mandsaur	MP		Chalcolithic and Historic
Kanaria kund	M84	Mandsaur	MP		
Kanwala	M283	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Karer ka Bhadaka Agarda ki Chowki	M274	Mandsaur	MP		Chalcolithic and Historic
Kathiriakund	M286	Mandsaur	MP		Chalcolithic and Historic
Kawala	M86	Mandsaur	MP		
Kedareswar	M85	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Kewali	M87	Mandsaur	MP		
Khilchipura	M279	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Macchikhalla	M262	Mandsaur	MP		Chalcolithic and Historic
Maleseri	M280	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Mandankara	M263	Mandsaur	MP		Chalcolithic and Historic
Mandasor	M95	Mandsaur	MP		
Marjivadeh	M267	Mandsaur	MP		Historic
Mendakari	M260	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Modi	M88	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Mori	M79	Mandsaur	MP		
Nayagao	M89	Mandsaur	MP		
Pirbheda	M271	Mandsaur	MP		Mesolithic-Chalcolithic,Historic-Chalcolithic
Pola bhata	M257	Mandsaur	MP		Lower Palaeolithic
Ranichajja	M261	Mandsaur	MP		Chalcolithic and Historic

Revalki	M90	Mandsaur	MP		Mesolithic,Chalcolithic,Historic
Rewarki Modi	M258	Mandsaur	MP		
Sitakhardi	M91	Mandsaur	MP		Historic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Sujan pura	M92	Mandsaur	MP		
Sukhanand	M293	Mandsaur	MP		Stromatolite formation
Takha ji	M93	Mandsaur	MP		
Takshakeswar	M78	Mandsaur	MP		
Ubipana	M276	Mandsaur	MP		Chalcolithic and Historic
Zhintakho	M289	Mandsaur	MP		Historic
Leeki chau	M97	Morena	MP		Prehistoric
Pahargarh	M98	Morena	MP		
Premshahi	M99	Narsinghpur	MP	20 49'N 79 18'E	
Bijori	M100	Narsimhapur	MP		
Bijagad	M101	Nimar	MP		
Chandgarh	M102	Nimar	MP		
Ghatak	M103	Nimar	MP		
Brijpur	M104	Panna	MP		
Ambari	M119	Raisen	MP		
Amkho	M143	Raisen	MP		
Barkhera	M144	Raisen	MP		
Bawalia	M126	Raisen	MP		
Bhartipur	M187	Raisen	MP		Mesolithic to Historic period
Bhimbetka	M182	Raisen	MP	22 54'58"N 77 36' 59"E	Lower Palaeolithic to Late Mesolithic
Bhinyapura	M145	Raisen	MP		
Bhojpur	M146	Raisen	MP		
Bineyaka	M147	Raisen	MP		
Chilthat	M150	Raisen	MP		
Chiltong	M151	Raisen	MP		

Chuna pani	M152	Raisen	MP		
Bhonrawali hill	M294	Raisen	MP		
Chamriya	M148	Raisen	MP		
Chatpipalia	M135	Raisen	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Chiklod	M149	Raisen	MP		
Chundelan ki dant	M137	Raisen	MP		
Dhakhora mahadeo	M153	Raisen	MP		
Diwanganj	M134	Raisen	MP		
Donawala	M154	Raisen	MP		
Gadaria nala	M155	Raisen	MP		
Gadariatola	M188	Raisen	MP		
Ghatla	M110	Raisen	MP	23 23'N 77E	
Ghatpala	M156	Raisen	MP		
Ghatpipalia	M114	Raisen	MP		
Govind colony pura	M157	Raisen	MP		
Guptha	M108	Raisen	MP		
Haripura	M160	Raisen	MP		
Hathi tola	M158	Raisen	MP		
Hiren khera	M117	Raisen	MP		
Hissan khera	M133	Raisen	MP		
Imlana	M159	Raisen	MP		
Kabulpur	M107	Raisen	MP		
Kanakhera kalan	M116	Raisen	MP		
Karitalai	M161	Raisen	MP		
Karmodia	M125	Raisen	MP		
Katao	M112	Raisen	MP		Meso to Historical
Kerio mahadeo	M186	Raisen	MP		
khabei	M115	Raisen	MP		
Khabai	M132	Raisen	MP		

Kharkod	M113	Raisen	MP		
Kharwai	M162	Raisen	MP		
Kaboolpur	M320	Raisen	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Jaora	M183	Raisen	MP	22 59'N 77 20'E	
Jhiri	M295	Raisen	MP	23 23'N 77 2'E	Mesolithic to Historic
Kharwai	M180	Raisen	MP		
Kulahria	M131	Raisen	MP		
Ladi	M163	Raisen	MP		
Lakhajoar	M181	Raisen	MP		
Lakhajuar	M166	Raisen	MP		
Lalajhiri	M165	Raisen	MP		
Loharpura	M164	Raisen	MP		
Mahadeo-ki-gupha	M167	Raisen	MP		
Mahadeva pani	M138	Raisen	MP		
Mahuakhera	M130	Raisen	MP		
Manchi	M121	Raisen	MP		Chalcolithic
Marutola	M168	Raisen	MP		
Maser	M106	Raisen	MP		
Mogha valley	M109	Raisen	MP		Chalco and Historic period
Muni baba-ki-kho	M169	Raisen	MP		
Mushkabad	M118	Raisen	MP		
Muskarabad	M129	Raisen	MP		
Nagori hills	M184	Raisen	MP	23 28'14.42"N 77 44'10.93"E	Mesolithic/Neolithic,Early Historic,Early Medieval
Narkhera	M128	Raisen	MP		
Pahar kheri	M170	Raisen	MP		

Pandapur	M139	Raisen	MP		
Pandu nagar	M171	Raisen	MP		
Patal khoh	M141	Raisen	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Pengawan	M124	Raisen	MP		
Putali karar	M172	Raisen	MP		
Raisen	M175	Raisen	MP		
Ramchhajja	M174	Raisen	MP	23 19'N 77 46'E	
Ramgarh	M173	Raisen	MP		
Ratanpur	M127	Raisen	MP		
Sagona	M136	Raisen	MP		
Satdhara	M120	Raisen	MP		
Satkunda	M177	Raisen	MP	23 17'N 77 37'E	
Sayer	M105	Raisen	MP		Chalco
Silajit	M185	Raisen	MP		
Tilendi	M176	Raisen	MP		
Udayagiri	M142	Raisen	MP		
Urdain	M123	Raisen	MP		
Urden	M179	Raisen	MP		
Utpahar	M111	Raisen	MP		
Vinayaka	M140	Raisen	MP		
Vyora	M122	Raisen	MP		
Kaladungar	M296	Ratlam	MP		
Berhat	M196	Rewa	MP		
Narsinghgarh	M189	Rajgarh	MP		
Betas salauya kumar	M197	Rewa	MP		
Billighat	M198	Rewa	MP		
Deor kothar	M194	Rewa	MP		
Dhanuhi	M191	Rewa	MP	24 37 10"N 82 13 55"E	

Gudh	M195	Rewa	MP		
Hanumana	M193	Rewa	MP		
Itar pahar	M199	Rewa	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Khusiar ghat ki pahari	M200	Rewa	MP		
Madighat	M192	Rewa	MP		
Abchand	M204	Sagar	MP		
Amori	M201	Sagar	MP		
Baroda	M205	Sagar	MP		
Bhapel	M206	Sagar	MP		
Gadhpera	M207	Sagar	MP		
Gandheri nala	M208	Sagar	MP		
Hapsili	M213	Sagar	MP		
Herapur	M209	Sagar	MP		
Karta	M202	Sagar	MP		
Nariavali	M210	Sagar	MP		
Pagara	M214	Sagar	MP		
Padow	M215	Sagar	MP		
Patharia	M217	Sagar	MP		
Naryawala	M203	Sagar	MP		
Patricota	M216	Sagar	MP		
Ramjhirid	M211	Sagar	MP		
Sagar	M219	Sagar	MP		
Semra	M218	Sagar	MP		
Karpatiya	M220	Satna	MP		
Banjari mata	M229	Sehore	MP		
Bayan	M222	Sehore	MP		
Bhotia kalf	M230	Sehore	MP		
Bodakho	M240	Sehore	MP		
Budhani	M231	Sehore	MP		
Childant	M239	Sehore	MP		

Dhotithat	M232	Sehore	MP		
Hadarey wala	M233	Sehore	MP		
Jamuniya	M234	Sehore	MP		
Joshiapur	M225	Sehore	MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Kesal pura	M235	Sehore	MP		
Kota karar	M236	Sehore	MP		
Mou	M226	Sehore	MP		
Naya pura	M237	Sehore	MP		
Pangoraria	M221	Sehore	MP		
Saru maru ki kothadi	M227	Sehore	MP		
Sej karad hills	M228	Sehore	MP		
Talpura	M224	Sehore	MP		
Unchakhera	M223	Sehore	MP		
Tunda bharka khoh	M242	Shivpuri	MP		
Ghagharia	M243	Sidhi	MP		
Chorpura	M241	Shivpuri	MP		1,2 and 14 Century
Ahmedpur	M244	Vidisha	MP		Mesolithic to Historical
Gupha masir	M245	Vidisha	MP		
Neemkheria	M246	Vidisha	MP		
Sanchi	M247	Vidisha	MP	23 28'N 77 40'E	
Kathotia	M238	Sehore	MP	23 13'N 77 21'E	
Apsara Vihar	M305		MP		
Batki Bundal	M304		MP		
Bee Dam	M314		MP		
Bori	M310		MP		

Chhota Maha deo	M321		MP		
Chhota Ramkund	M297		MP		
Chitrashala	M309		MP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Churna	M315		MP		
Eshan shring or Mathew Peep	M302		MP		
Ghunar	M298		MP		
Kanji ghat	M303		MP		
Khari Lane	M319		MP		
Langi hilla	M313		MP		
Madai	M316		MP		
Maradeo	M299		MP		
Mount Rosa	M307		MP		
Neemgiri	M308		MP		
Parewa Pahari	M320		MP		
Pattan	M317		MP		
Rajat Prapat	M306		MP		
Rorighat	M311		MP		
Sambhar jhil	M301		MP		
Swem Aam	M318		MP		
Tapka pani	M300		MP		
Vrindavan	M312		MP		
Gudiyam	NK8	Chingleput	Madras		
Vembakhandiga	NK9	Chhitoor	Madras		
Nagalapuram hills	NK10	Chhitoor	Madras		
Darul	MH1	Amravati	MHR		
Mansar	MH2	Nagpur	MHR	2 1 24'N79 17'E	
Ramgarh	MH3	Nagpur	MHR		
khoupam valley	MN1	tamenglong	MNP		
Babadalana	O1	Bargarh	ODS	2 1 09'N 84 14'E	

Barabakhara	O2	Bargarh	ODS	2 1 32'N 83 34'E	
Manikmoda	O3	Bargarh	ODS	2 1 11'N 84 29'E	
Santhara	O4	Bargarh	ODS	2 1 30'N 85 45'E	
Debrigarh	O5	Bargarh	ODS	2 1 33'N 83 35'E	Mesolithic
Pandava khara	O6	Cuttack	ODS	2 26' 32"N 85 39 0 24"E	
Adhai akshyara	O7	Cuttack	ODS		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Pandava bakhara	O8	Cuttack	ODS		Mesolithic to Medieval period
Tangiri	O9	Jharsuguda	ODS	2 1 50'N 83 41'E	
Ulapgarh	O10	Jharsuguda	ODS	2 1 51'N 83 50'E	Mesolithic-Chalcolithic
Vikramkhol	O11	Jharsuguda	ODS	2 1 49'N 83 45'E	
Gudahandi	O12	Kalahandi	ODS	1 9 32'N 82 40'E	
Jarasandha huli-i	O13	Keonjhar	ODS	2 1 30'N 85 47'E	
Santamundia	O14	Keonjhar	ODS	2 1 30'N 85 45'E	
Sitaghara	O15	Keonjhar	ODS	2 1 03'N 83 41'E	
Sitabhunji	O16	Keonjhar	ODS		
Hathigumpha	O17	Khurdah	ODS	2 0 15'N 85 47'E	
Manikmoda	O18	Mayunbhanj	ODS	2 1 54'N 83 40'E	
Pakhanapathar-I	O19	Mayunbhanj	ODS	2 1 16'N 86 05'E	
Jogimath	O20	Nuapara	ODS	2 1 51'N 83 50'E	
Dhoba taila tangri pahar	O50	Rairakhol	ODS		Mesolithic-Chalcolithic
Sandhbalda	O21	Sambalpur	ODS	2 03 52"N 84 35' 1 32"E	
Parabadhi	O22	Sambalpur	ODS	2 04 10"N 84 36' 1 06"E	
(?)	O49	Rairakhol	ODS		

Chhatagarh	O23	Sambalpur	ODS	2 04'45"N 84 27 1 20"E	
Belaghati goja	O24	Sambalpur	ODS	2 1 09 08"N 84 41'E	
Deulgaon ushakothi	O25	Sambalpur	ODS		
Ambojhkol	O26	Sambalpur	ODS	2 1 11'N 84 29'E	
Bhimamandali	O27	Sambalpur	ODS	2 11 48"N 84 03' 0 55"E	
Deulluga	O28	Sambalpur	ODS	2 1 09'N 84 40'E	
Gothaparvata	O29	Sambalpur	ODS	2 1 11'N 84 30'E	
Gugusa	O30	Sambalpur	ODS	2 1 10'N 84 37'E	
Khandatareal	O31	Sambalpur	ODS	2 1 09'N 84 40'E	
Kundapitha gumpha	O32	Sambalpur	ODS	2 1 09'N 84 41'E	
Marichataila	O33	Sambalpur	ODS	2 1 10'N 84 40'E	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Rajbahal	O34	Sambalpur	ODS	2 1 12'N 84 39'E	
Chhattagarh	O35	Sambalpur	ODS	2 1 05'N 84 27'E	Mesolithic
Ullaphgarh	O36	Sambalpur	ODS		
Chandili	O37	Sonpur	ODS	2 35"N83 41 1 03'10"E	
Chanabera	O38	Sonpur	ODS	2 09"N 83 41 1 03'10"E	
Hemgir hills	O39	Sundargarh	ODS		
Tongo	O40	Sundargarh	ODS		
Manikmunda	O41	Sundargarh	ODS		
Lakhamara	O42	Sundargarh	ODS		
Chhenga pahar	O43	Sundargarh	ODS		
Charmoda	O44	Sundargarh	ODS	2 1 59'N 83 29'E	
Himgiri-lekhamoda	O45	Sundargarh	ODS	2 1 54'N 83 44'E	Prehistoric and Protohistoric
Imlimoda	O46	Sundargarh	ODS	2 1 56'N 83 33'E	
Lekhamoda	O47	Sundargarh	ODS	2 1 54'N 83 44'E	Late Mesolithic-Chalcolithic, Mesolithic-Iron Age, Late Mesolithic-Early Neolithic
Chandali	O48	Suvarnapur	ODS	2 1 03'N 83 34'E	
Moda Bhata	R39	Ajmer	RJT	2 15.8N 74 35 6 2845.3E	
Koteshwar Mahadeo					

hills	R40	Ajmer	RJT		
Hathikheda	R41	Ajmer	RJT	2 53.8N 74 35 6 2731.3E	
Morajhari village	R42	Ajmer	RJT	2 18'34.9"N 74 6 55'48.3"	Pleistocene
Agastya muni ashram	R80	Ajmer	RJT	2 6.5N 74 33 6 2830.1E	Protohistoric
Ajmer	R81	Ajmer	RJT		Protohistoric
Banjarabhat	R82	Ajmer	RJT		
Mahadev bhata	R83	Ajmer	RJT	2 15.8N 74 35 6 2731.3E	
Sandra	R84	Ajmer	RJT		
Bajanibhat	R85	Alwar	RJT		Palaeolithic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Chatuwala	R86	Alwar	RJT	27 44 74N 76 25 5E	
Chula	R87	Alwar	RJT	2 7 46.6N 76 25.5E	Chalcolithic, Historic
Deosam	R88	Alwar	RJT	2 7 46.6N 76 26,9E	Chalcolithic
Dundhana	R89	Alwar	RJT	2 7 46.5N 76 26.7E	
Harsora	R90	Alwar	RJT	2 7 46.8N 76 26.9E	Mesolithic
Jhirana	R91	Alwar	RJT	2 7 45N 76 25E	Mesolithic
Kala pahad	R92	Alwar	RJT	2 7 46.3N 76 26.7E	Mesolithic, Early Historic
Khola	R93	Alwar	RJT		
Modi	R94	Alwar	RJT	2 7 48.5N 76 25.8E	Chalcolithic
Samda	R95	Alwar	RJT	2 7 48.9N 76 25.5E	Chalcolithic, Early Historic
Toli	R96	Alwar	RJT	2 7 46.2N 76 26.3E	
Mundhpur	R98	Bharatpur	RJT		
Darr	R97	Bharatpur	RJT		
Kanyadeh	R43	Baran	RJT	2 2 2'N 76 46'E	Mesolithic, Chalcolithic, Historic
Medaki mahadev	R99	Bhilwara	RJT		
Menal	R3	Bhilwara	RJT		
Jognimata	R4	Bhilwara	RJT		
Jharian	R5	Bhilwara	RJT		
Khoki hathi tat	R6	Bhilwara	RJT		
Gopichand ka	R7	Bhilwara	RJT	25° 10' 29.2"N 75°	Mesolithic, Chalcolithic, Historic

chhaja				15' 55	
Rampuria	R8	Bhilwara	RJT		
Banganga	R9	Bhilwara	RJT	2 15' 53.8"N 75 23' 5 5"E	Mesolithic and Chalcolithic
Banka	R10	Bhilwara	RJT	2 5 14'N 75 22'E	
Ram tol	R11	Bhilwara	RJT	2 5 08'N 75 25'E	
Rao-ka-chatkya	R12	Bhilwara	RJT	2 5 08'N 75 26'E	Chalcolithic, Early Historic
Bhadkiya	R44	Bhilwara	RJT	2 11'.1"N 75 5 24'17.9"E	Chalcolithic
Bakan	R45	Bhilwara	RJT	2 14' 22.2"N 75 22' 5 49.2	Mesolithic and Chalcolithic
Khokhi	R47	Bhilwara	RJT		
Keli ka nala	R48	Bhilwara	RJT		Mesolithic
Hathitol	R46	Bhilwara	RJT	25°10'30.3"N 75°20'51.7"	Mesolithic and Chalcolithic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Mandol Dam	R49	Bhilwara	RJT	25° 10' 25.2"N 75° 21' 44"	Mesolithic
Sukhjhar	R50	Bhilwara	RJT		Chalcolithic
Adha Dungar	R51	Bundi	RJT		Chalcolithic
Akoda ka nala	R52	Bundi	RJT	25° 31' 06.3"N 75° 39' 58"	Historic
Astoli	R53	Bundi	RJT		
Bhimlat	R13	Bundi	RJT	25 18'N 75 25'E	Mesolithic,Chalcolithic,Early Historic
Dholi-mar-ka-tol	R14	Bundi	RJT	25 08'N 75 27'E	Mesolithic
Golpur	R15	Bundi	RJT	25 15'N 75 26'E	Mesolithic,Chalcolithic,Early Historic
Kala tol	R16	Bundi	RJT	25 07'N 75 27'E	
Kawarpura	R17	Bundi	RJT	25 06'N 75 33'E	Chalcolithic
Khajuri kudi	R18	Bundi	RJT	25 08'N 75 27'E	Chalcolithic
Palka	R19	Bundi	RJT	25 09'N 75 32'E	Mesolithic,Chalcolithic,Early Historic
Fati-sita-ki-tol	R20	Bundi	RJT	25 09'N 75 27'E	
Kewria	R21	Bundi	RJT	25 15'N 75 29'E	Chalcolithic
Suilkanaka	R22	Bundi	RJT	25 15'N 75 30'E	Mesolithic,Chalcolithic,Early Historic
Dharwa	R23	Bundi	RJT	25 15'N 75 27'E	Chalcolithic, Early Historic
Undimaya	R26	Bundi	RJT	25 15'N 75 30'E	Chalcolithic
Nachla	R27	Bundi	RJT	25 16'N 75 29'E	Mesolithic and Chalcolithic
Bherupul	R29	Bundi	RJT	25 13'N 75 30'E	
Khamloi	R30	Bundi	RJT	25 13'N 75 28'E	Chalcolithic, Historic

Nardah	R28	Bundi	RJT	25 14'N 75 28'E	Mesolithic and Chalcolithic
Naldeh	R24	Bundi	RJT	25 14'N 75 29'E	Mesolithic, Chalcolithic, Early Historic
Chapria	R25	Bundi	RJT	25 16'N 75 30'E	Mesolithic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Gararda	R31	Bundi	RJT	25 12'N 75 29'E	
Kukarjhar	R32	Bundi	RJT	25 17'N 75 25'E	Mesolithic and Chalcolithic
Chajja river	R54	Bundi	RJT		
Abhaypura	R55	Bundi	RJT	25° 17' 28.1"N 75° 26' 51"	Chalcolithic
Barda Dam	R100	Bundi	RJT		Chalcolithic
Bewaria	R101	Bundi	RJT	25 14.4N 75 55.5 11 29 E	Chalcolithic
hathidoob	R105	Bundi	RJT	25 32.2N 75 16.3 08 27 E	Chalcolithic
Hai ki dhar	R104	Bundi	RJT	25 31.5N 75 16 30 22.4e	Mesolithic
jharnia	R106	Bundi	RJT	25 4.7N 75 39 31 14.8E	Early and Later Historic
Bharopul	R102	Bundi	RJT	25 33.1N 75 13 30 37.4E	Chalcolithic
Garadada	R103	Bundi	RJT	25 11 56N 75 29 1E	Middle- Palaeolithic artefacts and microliths
kalatol	R107	Bundi	RJT	25 7 37.6N 75 27 33.3E	Chalcolithic
khalli(palkam)	R108	Bundi	RJT	25 11.2N 75 33.2 10 31 E	Chalcolithic
khalli(golpur)	R109	Bundi	RJT		Chalcolithic, Historic
kundia	R110	Bundi	RJT		Chalcolithic
mohanpura	R111	Bundi	RJT	25 1.9N 75 27 18 49.2E	Mesolithic and Chalcolithic
Parana	R112	Bundi	RJT		Chalcolithic
Parsia	R113	Bundi	RJT		Chalcolithic

Rameshwar	R114	Bundi	RJT	25 13.8N 75 31 41 9.7E	Historic or Medieval
Ramjhar	R115	Bundi	RJT		Mesolithic
Rawal ka nala	R117	Bundi	RJT	25 8.1N 75 39 31 33.6E	Historic
Babaji ki madhi	R118	chittorgarh	RJT	24 23.3N 74 38.1 45 59 E	Chalcolithic, Historic
Badisadri	R119	chittorgarh	RJT	24 31N 74 28 24 16.6E	Chalcolithic, Historic
Ramtol	R116	Bundi	RJT	25 08 12.7N 75 25 48.6E	Mesolithic, Chalcolithic, Early Historic
Chamalianala	R120	chittorgarh	RJT	24 33.5N 75 51.4 56 34 E	Mesolithic and Chalcolithic
Chittorgarh forte	R121	chittorgarh	RJT		
Gugudabar	R122	chittorgarh	RJT		Historic
mainal	R123	chittorgarh	RJT	25 5 39.3N 75 10 18.3E	Historic
mangerdeh	R124	chittorgarh	RJT	24 34.4N 74 49.3 45 59 E	Historic
padajhar falls	R125	chittorgarh	RJT		
Kujota	R56	Jaipur	RJT	kotputli	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Bijak ki pahari	R33	Jaipur	RJT		
Ganesh doongri	R34	Jaipur	RJT	2 25 3.8N 76 10 7 20.4E	Mesolithic,Chalcolithic,Historic
Bhim doongri	R35	Jaipur	RJT		
Banedi	R126	Jaipur	RJT	2 37.7N 7 76 1.8 E	Mesolithic and Chalcolithic
Bhainsawal	R127	Jaipur	RJT	2 27.3N 7 76 1.9E	Mesolithic and Chalcolithic
Bheem Dungri	R128	Jaipur	RJT	2 27 7 13.5N 76 11 1.3E	Chalcolithic,Early Historic
Bijak Dungri	R129	Jaipur	RJT	2 24 7 59.7N 76 9 51.1E	Mesolithic, Eary Historic
Brahmma Kund Ki					
Dungri	R130	Jaipur	RJT	2 37.9N 7 76 1.4E	
Budhi Gangaur	R132	Jaipur	RJT		Mesolithic and Chalcolithic
Dantala	R133	Jaipur	RJT	2 10.8N 7 75 47.8E	
Jaisinghpura	R134	Jaipur	RJT	2 32.2N 7 76 6.6E	
Buchara	R131	Jaipur	RJT	2 7 33N 76 2e	Mesolithic and Chalcolithic
Jeengor	R135	jaipur	RJT	2 37.9N 7 76 1.2E	
Kalabhata	R136	jaipur	RJT	2 9.56N 7 76 7.1E	Chalcolithic, Historic
Sarund	R137	jaipur	RJT	2 43.1N 7 76 7.1E	Historic
Gagaron	R58	Jhalawad	RJT		Chalcolithic
Changeri	R59	Jhalawad	RJT		
Rasoda	R138	Jhunjhunu	RJT	2 7 51.9N 75 18	Mesolithic

				8 3.8E	
Padakho	R61	Jhalawad	RJT		
Amjhirinala	R57	Jhalawad	RJT	2 36 76 15 4 25.2N 56.5E	Mesolithic and Historic
Harishchandra dam	R60	Jhalawad	RJT		Mesolithic, Chalcolithic, Historic
Kholvi	R62	Jhalawad	RJT		
Khejadiabhup	R63	Jhalawad	RJT		
Kanjadei	R38	Kota	RJT		
Narsinghi Mataji	R64	Kota	RJT		Mesolithic, Chalcolithic, Historic
Jawahar Sagar dam	R65	Kota	RJT		Mesolithic, Chalcolithic, Historic
Adharshila	R68	Kota	RJT	2 5 9 34.8N 75 49 16E	Mesolithic
Gepranath	R66	Kota	RJT	2 3 32.2N 75 43 5 26.1E	Mesolithic, Chalcolithic, Historic
Garedamahadeo	R67	Kota	RJT		Historic
Kishan bilas	R37	Kota	RJT		Prehistoric and Historic
Chatteneshwar	R69	Kota	RJT	2 1 14.2N 75 54 5 54.3E	Upper-Palaeolithic, Mesolithic, Chalcolithic, Historic

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Teepanya	R70	Kota	RJT		Mesolithic, Chalcolithic, Historic
Darra	R71	Kota	RJT	24 49 23N 76 00 47.2E	Mesolithic, Chalcolithic, Historic
Kalaji ki kui	R72	Kota	RJT		Upper-Palaeolithic, Mesolithic, Chalcolithic, Historic
Sorsan ki Mataji	R73	Kota	RJT		Upper-Palaeolithic, Mesolithic, Historic
Kamdhat	R74	Kota	RJT		Mesolithic-Chalcolithic, Chalcolithic-Historic
Bukki Mata	R139	kota	RJT	24 56 43.3N 75 43 21.3E	Chalcolithic
Chandrasel	R140	kota	RJT		Upper-Palaeolithic
Garadia mahadeo	R141	kota	RJT	25 7 321.6N 75 43 47E	Mesolithic and Chalcolithic
Kapildhara	R142	Kota/ (rizv baran	RJT	25 58'N 76 48'E	Mesolithic, Chalcolithic, Historic
Desuri	R143	pali	RJT		Chalcolithic
Nadol	R144	pali	RJT		Chalcolithic
Narlia	R145	pali	RJT		Chalcolithic
Sehda	R146	pali	RJT		
Amareshwar	R147	Sawai Madhopur	RJT		
Sholeshwar	R148	Sawai Madhopur	RJT		
Bhitroan	R151	Sikar	RJT		Protohistoric
Sohanpura	R149	Sikar	RJT	27 49.5'N 75 58.5'E	Protohistoric and Historic
Ajitgarh	R150	Sikar	RJT	27 25.2 30 N 75 49.7E	Mesolithic and Protohistoric
Guda Goharji	R152	Sikar	RJT	27 52 48.4N 75 32 8E	Historic
Mount Abu	R153	Sirohi	RJT		
Chandravati	R154	Sirohi	RJT		Upper-Palaeolithic

Idar	R155	Udaipur	RJT		
Viratnagar	R75		RJT	27 24.56'N 76 12'E	
Khola Dungari	R77		RJT	27 45'N 76 25'E	
Chhataneshwar	R78	Kota	RJT	kota village	
Kumuttipati	T1	Coimbatore	TN		Iron Age
Mavadaippu	T2	Coimbatore	TN		Iron Age
Mavadaippu	T3	Coimbatore	TN		Iron Age
Vellerukkanpalayam	T4	Coimbatore	TN		Early Historic
Oppathavadi	T5	Dharmapuri	TN		Neolithic
Kombapatti	T6	Dindigal	TN		Iron Age

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Karuvellumpatti	T7	Dindigal	TN	1 0 22'N 77 35'E	
Khadavaumalai	T8	Dindigal	TN	1 0 20'N 77 38'E	
Mungilalai	T9	Dindigal	TN	1 0 24'N 77 39'E	
Thandikundi	T10	Dindigal	TN	1 0 18'N 77 38'E	
Pakkiali	T11	Dindigal	TN	1 0 24'N 77 36'E	
Nelkuttipali	T12	Dindigal	TN	1 0 25'N 77 39'E	
Sirumalai	T13	Dindigal	TN		Iron Age
Tattakuzhikadu	T14	Dindigal	TN		Iron Age
Melpatti	T15	Ellore	TN		Iron Age
Andimalai	T17	Krishnagiri	TN	1 2 28'N 78 13'E	Iron Age
Attakuddai	T18	Krishnagiri	TN	1 2 24'N 78 20'E	Iron Age
Kuruvinyanapalli	T19	Krishnagiri	TN	1 2 38'N 78 19'E	Iron Age
Malachandram	T20	Krishnagiri	TN	1 2 38'N 78 05'E	Iron Age
Palani hills	T16	Kodaikanal	TN		
Maharajakadai	T21	Krishnagiri	TN	1 2 37'N 78 15'E	Iron Age
Mallapadi	T22	Krishnagiri	TN	1 2 31'N 78 22'E	Iron Age
Moongilpudar	T23	Krishnagiri	TN	1 33'N 78 08'E	Iron Age

				2	
Midippinayanapalli	T24	Krishnagiri	TN	1 2 45'N 78 53'E	Iron Age
Ormanagunta	T25	Krishnagiri	TN	1 2 36'N 78 23'E	Iron Age
Othikuppam	T26	Krishnagiri	TN	1 2 38'N 78 19'E	Iron Age
Sundekkuppam	T27	Krishnagiri	TN	1 2 28'N 78 13'E	Iron Age
Thalapalli	T28	Krishnagiri	TN	1 2 32'N 78 12'E	Iron Age
Mayiladumparai	T29	Krishnagiri	TN	1 2 26'N 78 19'E	Microlithic,Neolithic,Iron Age
Oppathavadi	T30	Krishnagiri	TN	1 2 31'N 78 22'E	
Paiyampalli	T31	Krishnagiri	TN	1 2 37'N 78 26'E	Iron Age
Thallapalli	T32	Krishnagiri	TN	1 2 31'N 78 11'E	
Sanarappan	T33	Krishnagiri	TN	1 2 26'N 78 20'E	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Anaipatti	T34	Madurai	TN	10 27'N 77 25'E	Early Historic
Kamayakavundanpatti	T35	Madurai	TN		Iron Age
Karungalakudi	T36	Madurai	TN		Early Historic
Kidaripatti	T37	Madurai	TN		Iron Age
Malaipatti	T38	Madurai	TN		Iron Age
Muttupatti	T39	Madurai	TN		Iron Age
Muttuppatti	T40	Madurai	TN		Early Historic
Tiruvadavur	T41	Madurai	TN		Early Historic
Vikkaramangalam	T42	Madurai	TN		Early Historic
Salakkora	T43	Nilagira	TN		Iron Age
Sikur	T44	Nilagira	TN		Iron Age
Konavakkarai	T45	Nilagiri	TN		Iron Age
Kuttungalpatti	T46	Nilagiri	TN		Early Historic
Paikkal	T47	Nilagiri	TN		Early Historic
Sundasingam	T48	Nilagiri	TN		Early Historic
Thengu marahada	T49	Nilagiri	TN		Iron Age
Iduhatti	T50	Nilagiri	TN		Iron Age
Karikkiyur	T51	Nilagiri	TN		Early Historic
Kumbavari	T52	Nilagiri	TN		Iron Age
Vellerikombai	T53	Nilagiri	TN		Iron Age
Yerpettu	T54	Nilagiri	TN		Iron Age
Iduhatti	T55	Nilgiri/Kothagiri	TN		Iron Age
Nelpali Alai	T145	Palani hill shelte	TN		
Mungilkuzhi Kadu	T146	Palani hill shelte	TN		
Nainavarai Alai	T147	Palani hill shelte	TN		

Malayadipatti	T56	Pudukkotti	TN		
Tirumalai	T57	Sivagangai	TN		Iron Age
Munandipatti	T58	Teni	TN		Iron Age
Ulkkombai	T59	Teni	TN		Mesolithic
Pananparambu	T60	Tirunelveli	TN		Early Historic
Tirumalpadi	T61	Tirunelveli	TN		Iron Age
Vettavalam	T62	Tirunelveli	TN		Iron Age

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Melakuppam	T63	Vellore	TN		Early Historic
Alangayam	T64	Vellore	TN		Early Historic
Alanguppam	T65	Vellore	TN		Early Historic
Anaikundu	T66	Vellore	TN		Iron Age
Appukkal	T67	Vellore	TN		Iron Age
Athithangal	T68	Vellore	TN		Historical
Chandirapuram	T69	Vellore	TN		Iron Age
Chokkarishi-kuppam	T74	Vellore	TN		Historical
Cholavaram	T75	Vellore	TN		Iron Age
Chennarayanpalli	T70	Vellore	TN		Iron Age
Chinna-palampakkam	T71	Vellore	TN		Iron Age
Chinna-damal-cheruvu	T72	Vellore	TN		Early Historic
Chinna kandili	T73	Vellore	TN		Iron Age
Eachampattu	T76	Vellore	TN		Early Historic
Elayanagaram	T77	Vellore	TN		Historical
Erthangal	T78	Vellore	TN		Iron Age
Gittapalli	T79	Vellore	TN		Historical
K.mottur	T80	Vellore	TN		Historical
Kamalapuram	T81	Vellore	TN		Iron Age
Kandli	T82	Vellore	TN		Iron Age
Karkur	T83	Vellore	TN		Iron Age
Kothakuppam	T84	Vellore	TN		Historical
Kothamarikuppam	T85	Vellore	TN		Iron Age
Kottamitra	T86	Vellore	TN		Early Historic
Kottaramadugu	T87	Vellore	TN		Historical
Kudumipatti	T88	Vellore	TN		Iron Age

Lakshmi ammal puram	T89	Vellore	TN		Iron Age
Lingundram	T90	Vellore	TN		Early Historic
Mahimandalam hill	T91	Vellore	TN		Historical

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Malayampattu	T92	Vellore	TN		Iron Age and Historical
Meenur	T93	Vellore	TN		Early Historic
Morasapalli	T94	Vellore	TN		Historical
Mungappattu	T95	Vellore	TN		Iron Age
Modikuppam	T96	Vellore	TN		Iron Age
Nagal	T97	Vellore	TN		Iron Age
Namalaiyandu	T100	Vellore	TN		Iron Age
Netterimalai	T101	Vellore	TN		Iron Age
Pachur	T102	Vellore	TN		Iron Age
Nalanganallur(boli gun du)	T98	Vellore	TN		Iron Age
Nalanganallur(gum mi malai)	T99	Vellore	TN		Iron Age
Paiyampalli(sothai mala i)	T103	Vellore	TN		Iron Age/Neolithic
Pakkam	T104	Vellore	TN		Iron Age
Paravakkal	T105	Vellore	TN		Iron Age
Paravaikkal	T106	Vellore	TN		Iron Age
Pohular	T107	Vellore	TN		Iron Age
Poonkulam	T108	Vellore	TN		Iron Age
Rajakuppam	T109	Vellore	TN		Historical
Rathinagiri hill	T110	Vellore	TN		Iron Age
Ratnagiri	T111	Vellore	TN		Iron Age
Samarishi kuppam	T112	Vellore	TN		Early Historic
Sanniyasiguddai	T113	Vellore	TN		Historical
Sempalli	T114	Vellore	TN		Iron Age
Sempalli(anuppala gun du)	T115	Vellore	TN		Iron Age

Sempalli hill	T116	Vellore	TN		Iron Age
Sendathur	T117	Vellore	TN		Historical
seykundram	T118	Vellore	TN		Iron Age
Sivnathapuram	T119	Vellore	TN		Iron Age
thattaparai	T120	Vellore	TN		Historical
Upparapalli hill	T121	Vellore	TN		Iron Age

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Vairangalmalai	T122	Vellore	TN		Early Historic
Veersetipalli	T123	Vellore	TN		Iron Age
Chandirapuram	T124	Vellore/Tirupatt	TN		Iron Age
Ratnagiri	T125	Vellore/Vellore	TN		Iron Age
Uranithangal	T126	Villupuram	TN	1 2 15'N 79 27'E	
Alambadi	T127	Villupuram	TN		Iron Age
Kilvalai	T128	Villupuram	TN		Iron Age
Kollur	T129	Villupuram	TN		Iron Age
Nayanur	T130	Villupuram	TN		Iron Age
Neganurpatti	T131	Villupuram	TN		Iron Age
Padiyandal	T132	Villupuram	TN		Iron Age
Perumukkal	T133	Villupuram	TN		Iron Age
Settavarai	T134	Villupuram	TN		Iron Age
Tondur	T135	Villupuram	TN		Early Historic
Udayarnattam	T136	Villupuram	TN		Iron Age
kuliratti	T137	Virudhunagar	TN		Iron Age
Kilavarai	T138		TN	1 13' 1"N 77 18 0 42"E	
Mangalam kombu	T139		TN	1 18' 18"N 77 40' 0 10"E	
Manjampatti	T140		TN	1 16' 5"N 77 16' 0 25"E	
Panchalur	T141		TN	1 22' 21"N 77 40' 0 9"E	
Periyaduraikombai	T142		TN	1 21' 55"N 77 26' 0 36"E	
Periyur	T143		TN	1 20' 27"N 77 41'	

				0 57"E	
Polur	T144		TN	1 12' 52"N 77 19' 0 36"E	
Vellerukkan	T148		TN	1 0 59'N 76 20'E	
Seekur	T149		TN	1 1 33'N 76 40'E	
Paiyampalli	T150		TN	1 2 32'N 78 26'E	
Mudippinayanapalli	T151		TN	1 2 45'N 77 53'E	
Cirumalai	T152		TN	1 0 12' N 78 01'E	
Chambakkad or			TN-		
Kulukkala	T153		KRL		
Vannnthurai or Rakthamadichanchal	T154		TN-		
			KRL		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Attalla	NK11		TN-KRL	10 15' 05.8"N 77 08'19.4"E	
Pathipura	NK12		TN-KRL		
Aalampatty odavayckal	NK13		TN-KRL	10 18' 43.7"N 77 11' 14.2"E	
Jallimala	NK14		TN-KRL	10 18'30.7"N 77 11'30.3"E	
Vaimala	NK15		TN-KRL	10 19'13.9"N 77 12' 0.2"E	
Mandayottimala	NK16		TN-KRL		
Chinnavendru	NK17		TN-KRL		
Alapatty	NK18		TN-KRL		
Malasapatty	NK19		TN-KRL		
Kodanthoor	NK20		TN-KRL		
Nelladichanpara	NK21		TN-KRL		
Ezhuthalamad	NK22		TN-KRL		
Rasulpur	UP85	Agra	UP		
Jharauti	UP1	Agra	UP		
badrauli	UP2	Agra	UP		Historic
Jajauli	UP3	Agra	UP		

Patsal	UP4	Agra	UP		
Rasilpur	UP5	Agra	UP		
Fatehpur sikri	UP6	Agra	UP		
Madanpura	UP7	Agra	UP		
Likhunia	UP8	Ahira region	UP		
Bhaldaria	UP9	Ahira region	UP		
Lohari	UP10	Ahira region	UP		
Sugdaria	UP11	Ahira region	UP		
Andar sukhdar	UP12	Ahira region	UP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Tharpatra	UP13	Ahiraaura region	UP		
Chandawa	UP14	Allahabad	UP		
Chandatari	UP15	Allahabad	UP		
Lakhahar	UP16	Allahabad	UP		
Bara	UP17	Allahabad	UP		
Daria	UP18	Allahabad	UP		
Peari	UP19	Allahabad	UP		
Vasaha	UP20	Allahabad	UP		
Koskan gadha	UP21	Allahabad	UP		
Deoghat	UP22	Allahabad	UP		
Ramgarh	UP23	Allahabad	UP		
Mujara tank	UP24	Allahabad	UP		
Geruaha pahar	UP25	Allahabad	UP	25 16'N 81 34 25"E	
Uleni	UP26	Almora	UP		
Doona pani	UP27	Almora	UP		
Banda	UP28	Banda region	UP		
Markadi	UP29	Banda region	UP		
Manzawan	UP30	Banda region	UP		
Serhat	UP31	Banda region	UP		
Malwa	UP32	Banda region	UP		
Alma uldan	UP33	Banda region	UP		
Bargal	UP34	Banda region	UP		
Karpatia	UP35	Banda region	UP		
Chitrakaut	UP36	Banda region	UP		

Right bank of Alaknanda	UP37	Chamauli	UP		
Semar sadhopur	UP38	Chandauli	UP	24 51 18"N 83 21 50"E	
Aurwatand	UP39	Chandauli	UP	24 52 07"N83 22'E	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Bhutwara khurd	UP40	Chandauli	UP		
Nakatidari	UP41	Chandauli	UP		
Nimbia ka tanda	UP42	Chandauli	UP		
Dhandhara vali mana	UP43	Chandauli	UP		
Bargarh ka pahari	UP44	Chitrakoot	UP		Mesolithic and Early Historic
Banbaira pahar	UP45	Mirzapur	UP		
Pahti dari	UP46	Mirzapur	UP		
Sidh nath ki dari	UP47	Mirzapur	UP		
Laharia dih	UP48	Mirzapur	UP		
Suga pankh	UP49	Mirzapur	UP		
Sitaji ki kohbar	UP50	Mirzapur	UP		
Mahadev	UP51	Mirzapur	UP		
Kuthalahawa	UP52	Mirzapur	UP		
Kolare	UP53	Mirzapur	UP		
Kaire	UP54	Mirzapur	UP		
Jharia	UP55	Mirzapur	UP		
Duara	UP56	Mirzapur	UP		
Chhatama	UP57	Mirzapur	UP		
Jafarabad	UP58	Mirzapur	UP		
Pathraura	UP59	Mirzapur	UP		
Sherwan	UP60	Mirzapur	UP		
Baraila	UP61	Mirzapur	UP		
Khuraila	UP62	Mirzapur	UP		
Saudog forest	UP63	Mirzapur	UP		
Panchamukhi	UP64	Mirzapur	UP		

Kohbar	UP65	Mirzapur	UP		
Vijayagarh	UP66	Mirzapur	UP		
Dholakia pahar	UP67	Mirzapur	UP		

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Jatwa pahar	UP68	Mirzapur	UP		
Samdevi ka pahar	UP69	Mirzapur	UP		
Kirahia pahar	UP70	Mirzapur	UP		
Bhamwan	UP71	Mirzapur	UP		
Dakruwaghat	UP72	Mirzapur	UP		
Bedia	UP73	Mirzapur	UP		
Baghai kor	UP74	Mirzapur	UP		
Baga pahari	UP75	Mirzapur	UP		
Ronp	UP76	Mirzapur	UP		
Lekhania	UP77	Mirzapur	UP		
Kauva khoh	UP78	Mirzapur	UP		
Kandakota	UP79	Rajpur region	UP		
Chemnva	UP80	Rajpur region	UP		
Lekhania(son)	UP81	Rajpur region	UP		
Bairgarh	UP82	Varanasi	UP		
Gahla shahpur	UP83	Varanasi	UP		
Churiyari	UP86		UP		
Sohagi hill	UP84		UP		
Kumaon hills	U1	Almora	UTK		Mesolithic/Chalcolithic
Lekhu udyar	U2	Almora	UTK	29 38'N 79 43'74"E	Megalithic
Phadkanauli	U3	Almora	UTK	29 37'10"N 79 43'28"E	
Lwethep	U4	Almora	UTK	29 38'N 79 41'E	

Kafarkot/petsal	U5	Almora	UTK	2 37' 29"N 79 9 43'38"E	
Phalseema	U6	Almora	UTK	2 9 36'N 79 41'E	
Jaskot	U7	Almora	UTK	2 9 36'N 79 42'E	
Hatwalghora	U8	Almora	UTK	2 9 39'N 79 44'E	
Chancharidar	U9	Almora	UTK	2 9 45'N 79 26'E	

SITE NAME	SITE NUMBER	DISTRICT	STATE	GPS	PERIOD CLASSIFICATION
Morhana pahar	NK23	Bhainsur region			
Lad bedia	NK24	Bhainsur region			
Baga	NK25	Bhainsur region			
Morchahawa	NK26	Bhainsur region			
Khari patheri	NK27	Bhainsur region			
Munni baba	NK28	Bhainsur region			
Karikal	NK1	Raichur-Karnataka region			
Vitragal	NK2	Raichur-Karnataka region			
Rupai gundu	NK4	Raichur-Karnataka region			
Belarayan gadda	NK5	Raichur-Karnataka region			
Benakal	NK6	Raichur-Karnataka region			
Togal gudda	NK7	Raichur-Karnataka region			

SITE NAME	PAINTING DESCRIPTION	COLOURS
Tenagal	paintings of humped bull, deers and geo motifs	Red
Velpumadugu	bruising of humped bulls, human figures	
Vepparala		
Budhgavi	three animal figures standing together in a group depicted in natural outline style. Torso and head decorated in linear patterns. Only one of the animal has a prominent hump other two just have a suggestion of a hump. A galloping deer is also drawn. Left hand print. headless human figure.	Red, White
Ubbaramadugu	human figures with weapons, animal riders, geo symbols	White
Sikkiralladna	human figures with weapons, animal riders, geo symbols	White
Vemba khandriga	schematic human figures and symbols	White
Gavibanda	human figures with weapons, animal riders, geo symbols, dancing humans, trident figures, floral designs	Red, White
Mallaiahpalle	human figures with weapons, animal riders	White
Palakonda reserve forest	antelopes, horses, bulls, and human figurines, bow and arrow.	
Chintakutta	deer, humped bulls, anthropomorphs, human figures with weapons, geo motifs and petroglyphs	Red, White
Dapalle	deer, geo figures, religious symbols, inscriptions and engravings	Red, White
Budigepalli	humped bulls, human riding, horses, metal weapons, geo motifs	Red
Ramagundam	human figures and geo symbols	Red
Regonda	human figures with metal weapons, horses and geo figures	Red, White
Rekonda	bruising of huge human figure with long sword and shield	
Ramachandrapuram	coloured engravings of hand figures, animals, female vulva, geo symbols, anthropomorphs, floral motifs	Red
Jwalapuram		
Kaluvabugga	faintly visible geo figures of deer	Red
Lanjabanda	deer, humped bulls, geo symbols, human figures	Red
Jagannadh gutta		
Erramallai hills	deer, antelope, peacock, geo symbols	Red, Black
Kethavaram	deer, hand prints, geo motifs, human and anthropomorphic images, religious symbols and inscriptions, human figures with metal weapons.	Red, Black, Yellow
	deer, hand prints, geo motifs, human and anthropomorphic images, religious symbols and inscriptions, human	

Puricherla	figures with metal weapons.	Red, ,Yellow	Black
Kannamadakal	deer, hand prints,geo motifs,human and anthropomorphic images,religious symbols and inscriptions,human	Red, ,Yellow	Black
Adoni	schematic animals. Humped bulls,deer and geo figures	Red	

SITE NAME	PAINTING DESCRIPTION	COLOURS
Bollaram	paintings and geo motifs	Red
Perlagutta	hand prints,	Red
Bayyannagutta	lizard,snake,bow,lotus flower,	Red
Errannagundu cave	petroglyphs of bull,cattle,script	
Akkamahadevi cave		
Durgam	geometric figures and motifs	Red
Mudumulla	peculiar animal figures,engravings of mother goddess figures	Red,White
Tadikonda		
Donglagattu tanda	engravings of animals with slender body and curved horns	Engravings filled with Ochre
Kadalivanam		
Dhupadu gattu	humped bull deer anad geo figures	Red
Sangununpalli	huge deer figure,tortoise,human figures and other animals	Red
Tirumalaya banda	bull,human figures,deer,peacock,intricate design,wavy lines, sun symbol, huting scene	Red
Edthanur	schematic human figures with weapons, animal and geometric motifs	White
Sivaru Venkatapur	paintings of humped bull and schematic designs and animals	Red
Wargal	bruising of humped bull,humans with weapons, geo symbols	
Pamuru	engravings of human figures,riders and horses.	
Naidupalli	peckings,bruising and engravings of humped bulls,horses ,human figures with weapons,geometric and floral motifs.	
Turkapalli	bull,tiger,horse rider,human figures	Red
Gundlapochampalli	animal and hunting scenes,arms	Red
Kokapet	deer head,geo symbols,human figures	Red
Gunikonda		
Makkuva		
Konda Bhuchimpeta		

Baldala

|deer,schematic animal,geo drawings

|Red,White

SITE NAME	PAINTING DESCRIPTION	COLOURS
Narsapur 20	deer,,schematic animals,horses,geo figures	Red,White
Gatikasideshwaram village	human figures,hunting scene(fish and deer), symbol and arms	Red
Pandavula gutta	Deer drawn in natural silhouetted style and fish drawn. An antelope drawn with large body in comparison to its small head. Aquatic fauna like fish and frogs are also drawn. A tortoise in natural silhouetted style is drawn. Palm prints are spread on ceiling of the rock shelter.inscription of historical period in local script	red,white polychrome
Pulikona	deer, goat, danicng human, line drawing of bison,	Red
Kethavaram-Puricherla-Kannamadakala complex		
Adoni west		
Jupalle		
Bardauni	hunitng,dancing,gathering scenes. Elephants,tigers,antelope. Engravings	and White
(?)	hunitng,dancing,gathering scenes. Elephants,tigers,antelope.	Red,Ochre,Black and White
Ranigadar	deeply engraved figures of humped bull depicted in linear pattern. Painted horse-rider.	Red
Telharkund	human and animal figures,hunting scene and jungle scene with monkeys.	Red and White
Shidlaphadi	graffiti comprising bulls and swords, inscription in white over red background	
Kulgaon	different types of motifs,different hunting scenes, floral desings, palm and foot impressions. Deer, neelgai and bison are the main animals. Group dances. Fishing scene.	Red Ochre,Green and White.
Gupansar		
Manjhinagar	male,female, child and animal figures. Procession and hunting scene,palm impressions and nature scenes.	Red Ochre
Bilai Dongri		
Chitwadongri		
Sonhati		
Kohabur		
Murelgarh		
Botalda		
Karmagarh		

Kurasia		
Navagarh		
Kherpai		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Siroli-Dongri		
Karmagarhushakot hi	geometric and non-figurative motifs. It also has human foot print. Both aquatic and terrestrial fauna is represented.	Red, White, Yellow
Dharamjayagarh		
Ongana beni pahar	human and animal figures with non-figurative motifs and palm prints. a herding scene. Group of men dancing.	Red.
Lakha pahar(basnajhar)	human and animal figures are drawn. tortoise in natural outline. Crocodile has rectangular body. a cattle and a fish can also be seen. Non-figurative motifs are also present. Animals are represented in their natural outline. A quadruped with raised tail is also drawn.	Red.
Cheri godri(amar gufa)		
Lekha topa(botalda)		
Bagderbil(natnala bridge)		
Singhanpur		
Manikpur		
Ponda Dongri		
Kabrapahar		
Sitalekheni		
Mauxi		Engravings
Keri		
Pansaimol		Engravings
Kajuru		Engravings
Amirgadh	floral motifs, fighting scene.	Red
Makhania hill	intricate geo designs, 6th century AD brahmi characters, human figures.	Red
Raipur hills	a series of donkeys, depiction of dance and humans riding on animal back, geometric patterns,	Red
Hathipagla	Two horses painted	White
Kikawada	dogs, donkeys, tiger	Red, White
Palsunda	palm impressions, horse	Red

Koraj	Floral designs,geometric patterns,dots,snakes crawling on either side of the peak	Red
Achala	dogs, camel,archer on horse back,humans, human figure with shields	Red,White
Kutch	brahmi inscription engraved	

SITE NAME	PAINTING DESCRIPTION	COLOURS
Pandva		
Anjankund		
Gambhipura		
Taranga hill		
Charmardi	sailing boats with human figures as sailors, masts, flags and anchors seen. Geometric abstract forms can be seen.	Red, White
Ambakut	human figures holding sticks	Red
Maheshvari hills		Red Ochre
Tarsang	animal and human figures, floral and geo designs, shanka script. rhino figures, hunting scene of deer, floral motifs resembling sunflower, engraved brahmi letters of mauryan character, painting of cow and calf, palm impressions, cup engravings.	Red, Petroglyphs
Idar	stupa paintings, horse rider carrying spear in hand.	Red, White
Mahakaleshwar dungar	bison decorated by hatched geometric designs. brahmi inscriptions of kshatrapa period. Sankha script, floral motifs	Red
Laloda	three long inscriptions in shankha script. Realistic figure of cattles.	Red
Sapawada	three peacocks, goat, cattles, stick figure of humans, few brahmi letters	Red
Thangadh	brahmi char inscribed, human figures, religious symbols.	Red, White
Panamik	shelter present	
Tirath tirit	ibex and hunting scene	
Tirisa	ibex and hunting scene	
Khalsar	rock engravings of ibex and hunting scene	
Akshamal	engraving of a hunting scene, human shooting arrow on three ibex. Engraving of a dog. Two hunting scenes in which an arrow is depicted pierced through the neck of the animal. Three distinct palm impressions.	Petroglyphs
	two petroglyphs-hunter with a long spear hunting a stag, a dog is also seen. The other is a non-figurative maize	

		Petroglyphs
Burzahom	pattern.	
Matho	deer	
Hundar dok nalla	shelter present	
Kiari	engravings	
Nyoma	ibex,yak ,hunting scene	

SITE NAME	PAINTING DESCRIPTION	COLOURS
Niormis	engravings of ibex,yak and hunting scene.camel and conical huts.	
Bema	rows of human stick style figures and animal figures engraved.	Petroglyphs
Dah		
Sanken	ibex in stick style.human figures in stick style.	Petroglyphs
Taruthang		
Trishul		
Tangtse	inscriptions of brahmi,sogdian,tocharian, aramic	
Liktse		
Sasuma	horses, yaks and ibex engraved along with geometric motifs.	Petroglyphs
Sumur	engravings of maitreya and vajrapani	
Domkhar	deer,ibex,horse and cattle engraved with intricate body designs. A hunting scene, a lone hunter shooting a herd of ibex. A large galloping horse with schematic designs. Three anthropomorphic images standing side by side with hands upraised	Petroglyphs
Deskit	engravings and a gonpa	
Khaltse bridge	herd of ten ibex.anthropomorphic figures wearing some sort of a mask. Hunting scene of ibex and three human figures engrossed In dancing.	Petroglyphs
Nurla	ibex,stag,yaks engraved.	Petroglyphs
Chilling valley	engravings of three animal figures, a galloping stag, a yak and an ornate elephant.animal figure of the family canidae with limbs simply drawn using lines. A geometric motif using triangles and angular lines.an engraved peacock.a number of leopards with minute heads,large bodies and long tails.intricate twisted rope design.	Petroglyphs
Alchi	a chorten and a masked man engraved.chorten has square base with rectangles of dimishing size stacked one over the other, crowned by a triangular finial. The masked man is in a dancing position. Shallow engravings of hunting scene wherein a man hunts three ibex. procession of ibex herd to left and superimposition of engravings of a large number of chortens.a series of three chortens in a line decorated with a series of alcoves.inscription of bhoti script. two birds engraved in natural style.	Petroglyphs
Litche	ibex,yak and hunting scene of sheep	
	petroglyphs-yak,aurochs,ibex hunting scene. Abthropomorphs with huge spread out hands	

Murgi nala/tokpo	and flatten heads. Mascoids. Zoomorphic images.human palms	Petroglyphs
Choksti	animal composition. Deer flanking a herd of horses along with 2-3 dogs or wolfs.	
Char	ibex or gazelle hunting,mascoids,deer hunting,birds.	petroglyphs
Stakmo	lizard	
Ranbirpur	dzo,filled body ibex, man and animal ,wild sheep,dzo elongated,hunting scene	
Changa	hunting scene of yak, ibex,dotted deer figurine, horse riding, dzo, wild sheep,	
Kharu	thump impression, antelope,deer,hunting scene, horse riding scene, hand imoression,	

SITE NAME	PAINTING DESCRIPTION	COLOURS
Shara	cosmogonic symbol,goat,ibex,dzo,yak,insect figure	
Upshi	circles , yak rider hunting yak	
Ligtse	ibex,yak hunting scenes	
Kaire-Nionis	ibex,yak ,hunting scene.dzo noticed	
Skampuk	engravings	
Hamilling	wild goat with two triangles making the bosy,ibexes,seven humans and symbols	
Khumthang	engravings of ibex,human figures with round hands, ibex body composed of two triangles	
Shagam	two men hunting ibex from both sides.	
Skinbrisa	man hunting ibex eith bow and arrows and a battle scene with horse riders.	
Nyurla	engravings of goat,ibex, horse riders hunting deer with bows and arrows.group dancers,	
Yansa	engravings of ibex and horse riders.	
Gonda		
Khander		
Mander	a herd of spotted deer walking in line.	Yellow
Nutangwa	deer figure with only ears filled in and belly delineated by two vertical lines within which is a solar symbol. A scene of motherly affection in bichrome. A frog in bichrome.squares and rectangles in bichrome along with lines,curves and zig-zag lines. floral designs are also depicted. stick-like human with crescent moon near its right hand. three stick-like human figures with hand in hand. two human figures engaged in boar hunting. white rectangular motif . bichrome human hand print with three fingers and one thumb.	Red and White
Raham		
Sidpa		
Thetangi		
Satpahari	geoo designs and animal figures	Deep Red,White
Isco	rhino painted in natural outline.geometric motifs with linear patterns inside, concentric circles,squares. Floral motif. Intricate designs and zoomorphic representations. Tortoise figure present. A galloping deer painted next to it.	Red and White
Datri	engravings of a man(king) sitting in a squatting legs and hands joined. A hooded cobra with five heads is protecting the diety figure.	Petroglyphs
Saraiva	frog, fidh ,deer, grass hopper, grazing animal, scorpio,	

Bole near ankola	Engravings
Kutankeri	Red Ochre, Green
Hosa-mahakuta	Red Ochre
Rama durga	Red Ochre, Lime like White

SITE NAME	PAINTING DESCRIPTION	COLOURS
Gudiobalapuram	boulder inscription in nagari characters	
Jarmali		
Shidegallu		
Gudikote		
Vali diba		
Sanganakala		Bruisings
Korgul	two geo patterns in the form of concentric squares	
Tekkalakota	petroglyphs	Red Ochre
Sirwar		
Chodamala hill		
Virappa temple		
Appahaynali		
Krokul gudda	petroglyphs on boulders-two humped bulls in natural style and concave horns.	
Halkundi	petroglyphs on granite boulder-two deers moving in silhouetted natural style, a herd of humped bulls in natural outline style. A bruised humped cattle in silhouetted natural style. Deer figures in abstract style with linear patterns. A large feline in prancing pose. two human figures in stick-style	Petroglyph, Bruisings
Kupgal	bruisings of human figures standing in a row hand in hand in stick style. A large figure of a humped bull with human standing behind it. The bull is depicted in natural style. A row of human stick figures with their hands and legs outstretched. A humped bull with a human stick figure standing atop of the bull. a large bruising of a crane in silhouetted natural style. ithyphallic bulls in silhouetted natural style. stick-style human figures with outstretched hands and legs. two elephant figures in natural style. ithyphallic bull in silhouetted natural style. along with ithyphallic man are depicted animal figures\	Red Ochre and Engravings
Bellary fort		
Korgudu	bruisings	
Hire gudda	masked hunters chasing wild animals, maze patterns and fish, humped oxen, chariots	Red
Aihole		Red Ochre, Dull White
Chitradurga		Engravings

Chandaravalli		Engravings
Aregudda	masked hunters chasing wild animals,maze patterns and fish,humped oxen,chariots	Red
Badami		Red
Barlagondi		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Bileb havi		Red Ochre
Hire-benkhal	horse riders,men dancing in groups,animal figures like bull, antelopes and peacocks	Red Ochre
Indurgi		Red Ochre
Mallapur		Red Ochre
Anegondi	deer, humped bull,human figures.	Red Ochre
Anjajanahalli		Red Ochre
Timmalapura		Red Ochre
Narayanan pura		Red Ochre
Bandi-harlapura		Red Ochre
Chik-rampura	deer,bull,	Red Ochre
Venkatapura		Red Ochre
Hampi		Red Ochre
Belagal		Bruisings
Kullolli		Engravings
Doda kadattur		
Kendati		
Sulurn		
Koppal		Red Ochre /White
Gaavali		Engravings
Piklihal		Red Ochre
Tavarger		Red Ochre
Maski		Bruisngs/Engravi ngs
Lingsugar		Bruisngs/Engravi ngs
Muddehalli	matrika panel of hoysala period	
Subramanya	human figures with posture of surya namaskar.	Petroglyphs
Manvi		Red Ochre
Bail-merched	go-grahana by horseriders holding spears	Red Ochre

SITE NAME	PAINTING DESCRIPTION	COLOURS
Brahmagiri		Engravings
Jatinga rameshvara		Engravings
Appanahalli		Engravings
Nirgunda		Red Ochre
Mirjan		
Tavaragera		
Siriwar		Red Ochre
Atnur		Red Ochre
Kallur		Bruisngs
Naviltirtha		Engravings
Hirekoppa		Engravings
Madapura		Engravings
Holaluru		Engravings
Hole-chatnahalli		Engravings
Hole-hatti		Engravings
Shivamogga		Engravings
Sonda		Engravings
Gudnapura		Engravings
Rajapura		Engravings
Bhaira nayakanahalli		Engravings
Near Tirthahali		Engravings
Kurkalu		Engravings
Balachakra	chalukyan writings, humans peculiarly drawn.	Red Ochre
Mandarathi	petroglyphs	Petroglyphs
Attala	94 white paintings.human figures horse rider, bull, trishul,elephant	White
Ezhuthu guha	90 paintings.deer,oxen,human figures,geo designs	Red and White
Kovilkadavu	human figure,ox,deer,geo figure. 10 paintings	Red
Koodakadu nullah	human and animal figures like elephant, antelope,horse,cattle.	Brown and White
Tenmal		
Ancode	37 engravings. Geo designs,fish ,star.	

Tenmalai

one geometric design engraving

SITE NAME	PAINTING DESCRIPTION	COLOURS
Edakkal guha	446 engravings. Human figures,geo symbols,anthropomorphs.	Petroglyph
Toberimala	geometric and linear patterns. Cup marks. 83 engravings.	
Kalibhats	Cupules	
Dhodra konta		
Jam jharia		
Maerar pakna		
Taluka atner	11 humped bull engraved along with a deer and a wild dog. 7 animal paintings, five humans and two geometrical figures.figure of godhani. Fish, deer,honeycomb,turtle. Human figure surrounded by animals.	Dark red, Bright red,White
Mundhpur		
Baghraj		
Baghwani		
Bakiya		
Beragharh		
Bhadbhada group	two person with swords in hand and animal figures	Red
Chotabead		
Gondarmau		
Hospital hill		
Hululul matha		
Dharampuri group	group of archers,two wheeled chariot drawn by two bulls,bull in running posture,inscriptions of Sankha-lipi,wild boars,deer	Red, White
Digdiga group	man and animals	Red
Firangi group	warriors and dancers,archers,man armed with sword,shield and a dog,warrior on horse back,lion holding lizard in mouth,deer,life size tiger, huge bison,	White,Red,Green, Yellow
Ganeshghati group	wild boar, inscription of Sankha-lipi,group of bulls,round horned huge bison,geometric patterns,phallic couple,snake,tortoise,war scene,hunter following a deer, neelgai	Red, Yellow, White, Green
Jamunkhoh group	archers,bison,deer,monkeys,humped bull,honey comb,horse-rider with sword and shield,miniature painting of women and fox, letters in gupta-brahmi script.3	Red,White

Jawra		
Nowgaon		
Tamiya		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Badisadadi		
Pipalia junnardar		
Lal ghati group	hunting scene with archer and bison,neelgai,snake,bull,deer,horse-rider,geometric patterns,swastikas,hollow cross,rhino,inscriptions of Sankha-lipi, human dancers,two-wheeled chariot, armed male and female with a dog.	Red,Black,Yellow,G reen,White,Dark Red
Manua-bhan-ki-tekri	bison,wild boar figures,men standing in a line, inscription of Sankha-lipi,NEELGAI, COLOSSAL HUMAN FIGURE,FISH, DEER	Red, Dark Red
Rajabandha group	running human figures,boar,swamp deer, phallus scene,religious symbols,horse-rider with a sword,snake,archer with bow and arrows,NEELGAI,DOG,DEER,BISON,GROUP OF FOXES, TWO PERSONS FIGHTING WITH LANCES, EROTIC SCENE, HUGE BULLOCK,TORTOISE, FISH,PEACOCKS,DOGS	Red,White,Yellow
Chamalinala		
Padajhar fall		
Babaji ki Madhi		
Shahad karad group	chariot driven by a horse, FLORAL DESIGNS AND RELIGIOUS FIGURES, group of human figures with bison in their front,group of wild boar,group of men standing in a line holding hands,dancing male figures,BISON,TIGER ,DEER	Red, White
Shyamala hill group	HUMAN FIGURE,deer,geometric designs,wild boar,chain of human figures,archer with carriers on shoulder,humped bull, fighting scenes,SWAMP DEER, FEMALES AND CHILDREN IN VARIOUS POSTURES, SCENE OF SACRIFICE OF ANIMAL OVER FIRE	Red,White,Yellow
Deora	deer,sambhar,elephant,bull,nilgai,cheetal,dog,peacock,fish,human figure holding weapon,	Red,Yellow

Gugudabar		
Mangardeh		
Fatehpur		
Badoni		
Gharava		
Gharba		
Sultanpur		
Chanderi		
Nanod	hunting scene,pigs,antelope and humped bull figures.	
Thoban	animal painted, antelope,bull, elephant.	
Bala chhaj		Red and Black
Bldeo kunid		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Dengaon churel chhaj		Red and Black
Gupteswar hill		
Gwalior		
Kankali mata hill		
Para		Red and Black
Sia bhat		Red and Black
Tikla village		
Apsara fall		
B. nala		
Ba dam caves		
Adamgarh	hunting and fishing scenes	
Bada mahadeo		
Baniyaberi		
Barroni		
Bazar cave		
Bora		
Budharmaj		
Chota mahadeo		
Churna gundi		
Dhania khal		
Dorothy deep		
Imlikho		
Isan sring		
Jambu dwip		
Jhalia		
Kajari		
Leskaria		
Mahadeo		
Methu pip cave		
Montirozi		
Nimbubhoj		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Pachmarhi	hunting scenes, dancing scene, fighting scenes, petroglyphs, severed head paintings	Red, White, Yellow, Pink
Rehli		
Sonbhadra		
Vanjari mata		
Jhingari		
Katni		
Gatakheri		
Adharshila		
Ambadiadeh		
Antaralia		
Babulda		
Bada Ramkund		
Badalaghata		
Baradeh		
Bhadaka		
Bhanwardevi		
Bijolia falls		
Billikho		
Chambal-river-valley		
Chanwariadeh		
Chaturbhujnath nala	depiction of wild animals, humans.	Heamatite, Ochre Red, White.
Chibbadnala		
Chibber nala	isolated and grouped figures of animals, doe, sambhar, wild buffalo, spotted deer, monkey, lizard, trees with peacocks, hunting scenes.	Red and Dark Red Ochre
Chota Ramkund		
Dadauli ka Bhadaka		
Dakan ka sathia		
Daraki chattan	cupule	

Gandhi sagar dam		
Gaphada		
Gebsaheb		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Golamba nala		
Hinglajgarh		
Indragarh		
Indragarh- Chanchalamata hill	cupule	
Jhanpadeva		
Junapani		
Kanaria kund		
Kanwala	cupules show no pattern	
Karer ka Bhadaka Agarda ki Chowki		
Kathiriakund		
Kawala		
Kedareswar		
Kewali		
Khilchipura		
Macchikhalla		
Maleseri		
Mandankara		
Mandasor		
Marjivadeh		
Mendakari		
Modi	human and animal figures and geo designs	Red Ochre
Mori	animal,dancing human figures,pastoral scenes,	Red Ochre
Nayagao		
Pirbheda		
Pola bhata	cupules and paintings	
Ranichajja		
Revalki		
Rewarki Modi	archaic and weathered cupules	
Sitakhardi		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Sujan pura		
Sukhanand		
Takha ji		
Takshakeswar		
Ubipana		
Zhintakho		
Leeki chau		
Pahargarh		
Premshahi	wild and domesticated cattle,human figures carrying weapons of metal.bison buffalo, boar. Giraffe.	Red,White,Dark Red
Bijori	bison, elephant and cock.hunting,horse riding,dancing,battle ,music scene	Red Ochre and White
Bijagad		
Chandgarh		
Ghatak		
Brijpur	hunitng,dancing,procession,	Red, Yellow,Green
Ambari		
Amkho		
Barkhera		
Bawalia		
Bhartipur	group dance,fishing,fighting, leisure activities,hunting animals.	Ochre,Haematite Red, White.
Bhimbetka	hunting and dancing scenes,standing,moving or running animals. Buffalo,leopard,cow,elephant,ox,chinkara,deer,dog,tiger,rhino	White, Chrome Yello
Bhinyapura		
Bhojpur		
Bineyaka		
Chilthat		
Chiltong		
Chuna pani	hunting,dance,rituals,animals	

Bhonrawali hill	handprints, dottedlines,symbols,animal figures.	
Chamriya		
Chatpipalia		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Chiklod	hunting,dance,rituals,animals	
Chundelan ki dant		
Dhakhora mahadeo		
Diwanganj		
Donawala		
Gadaria nala		
Gadariatola		
Ghatla	elephant,wild boar,deer,hunters and boxes.	Light red, and Chrome Orange
Ghatpala		
Ghatpipalia		
Govind colony	pura	
Guptha		
Haripura		
Hathi tola		
Hiren khera		
Hissan khera		
Imlana		
Kabulpur		Red,White,Black
Kanakhera kalan		
Karitalai		
Karmodia		
Katao		
Kerio mahadeo		
khabei		
Khabai		
Kharkod		Red,White
Kharwai	war and hunting scene	
Kaboolpur		Red,White,Black

SITE NAME	PAINTING DESCRIPTION	COLOURS
Jaora	battle scene,number of foot soldiers with long spears and shield in hand and the horses are represented in natural outline. Another battle scene in which horses are represented as two triangles and human figures are combination of thick and thin lines. A hunter with long bow and bunch of arrows in hand,head dress is depicted like a fan. a group of human celebrating and dancing. a large buffalo figure in natural outline with dots all over its body. x-ray picture of a cattle. deer with rectangular body in procession. a man running away from the prey. elephant hunting scene. human figures with heads shaped like 'C'.	Red,White
Jhiri		
Kharwai	asokan brahmi engraved,	
Kulahria		
Ladi		
Lakhajoar		
Lakhjuar		
Lalajhiri		
Loharpura		Red,White
Mahadeo-ki-gupha		
Mahadeva pani		
Mahuakhera		
Manchi		
Marutola		
Maser		
Mogha valley		
Muni baba-ki-kho		
Mushkabad		
Muskarabad		
Nagori hills	deer figures,two circular holes(cupules),heart patterns,war scenes,elephant,hunting scenes,frog,fish,lion, snake.	
Narkhera		
Pahar kheri		

Pandapur		
Pandu nagar	wildlife,hunting scene,ceremonial dancing,animals like deer,tiger,elephant,bisons,rhino,wild buffalo.	Red,White
Patal khoh		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Pengawan		
Putali karar		
Raisen		
Ramchhajja	animal figures deer,tiger,wild boar,leopard,elephant, and cattle, hunting, dacing,boxing,fighting, and doing agricultural work. Brahmi script	White,Chrome Orange, Red
Ramgarh		
Ratanpur		
Sagona		
Satdhara	Painted inscriptions of gupta characters	
Satkunda	domesticated animals,archers,dancers, and trees.	White, Yellow Ochre and Dark Red
Sayer	human figures,hunting scenes	
Silajit	human figures engaged in different activities. Highly stylised representation of human and animal figures. Herding scene. Elongated bodies of animals with presence of hump.	Red,White
Tilendi		
Udayagiri		
Urdain		
Urden		
Utpahar		
Vinayaka		
Vyora		Red,White
Kaladungar		
Berhat	nagari characters,carved figure of a warrior with sword	
Narsingharh		
Betas kumar salauya		
Billighat		
Deor kothar	Painted inscryption of sunga brahmi	
Dhanuhi		
Gudh	animal figures	Red
Hanumana		

Itar pahar	hunting and fishing scenes. Realistic human figures,	Red, White
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SITE NAME	PAINTING DESCRIPTION	COLOURS
Khusiar ghat ki pahari		
Madighat		Red Ochre
Abchand		
Amori	human figures,svastika figure,flowers and peacock	Red
Baroda		
Bhapel		
Gadhpera		
Gandheri nala		
Hapsili		
Herapur		
Karta	nilgai,monkey,spotted deer,peacock,human figures,soldiers with swrods and shields	Red,White
Nariavali	domestic and battle scenes with horse rider.	
Pagara		
Padow		
Patharia		
Naryawala		
Patricota		
Ramjhirid		
Sagar		
Semra		
Karpatiya		
Banjari mata		
Bayan	buddhist symbol,peacocok pictures (?)	
Bhotia kalf		
Bodakho		
Budhani		
Childant	A figure with large torso and semicircular head can be seen along with group of monkeys near its right leg. Two elephants and one buffalo. One of the elephant Is in bichrome	Red,White
Dhotithat		
Hadarey wala		
Jamuniya		
Joshipur		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Kesal pura		
Kota karar		
Mou		
Naya pura	large inscription in shell characters.	
Pangoraria		
Saru maru ki kothadi		
Sej karad hills		
Talpura		
Unchakhera		
Tunda bharka khoh		
Ghagharia		Red Ochre, White
Chorpura	painted brahmi script	Red Ochre
Ahmedpur	human figure, animals, sankha-lipi	Green, Red, Black, White
Gupha masir		
Neemkheria	man riding animal, man riding a horse thrusting a spear in deer's body, archer shooting arrows, humped bull.	White, Red, Yellow
Sanchi		
Kathotia	bichrome figure of a snake. A hunting scene in which a horse rider is chasing a deer. procession of different type of animals like cows painted in natural outline. a large animal figure with a battle scene superimposed on it. Deer hunting scene. A stick figure of human with arrow and bows in hand hunting a fish which is drawn in decorative style. a rhino in decorative natural style. group of human figures in dancing rituals. four groups of men sitting on each other's shoulder. a large bird with two small chicks pecking on the ground. a solitary human figure running left. a human hunting a deer with arrow and bow superimposed by human and a deer. deer trapped and cornered within human enclosure. the human head is 'C' shaped.	Red, White, Green

Apsara Vihar		
Batki Bundal		
Bee Dam		
Bori		
Chhota Maha deo		
Chhota Ramkund	small and shallow cupules ovoid in shape	
Chitrashala		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Churna		
Eshan shring or Mathew Peep		
Ghunar	north shelter of pachmarhi	
Kanji ghat		
Khari Lane		
Langi hilla		
Madai		
Maradeo		
Mount Rosa		
Neemgiri		
Parewa Pahari		
Pattan		
Rajat Prapat		
Rorighat		
Sambhar jhil		
Swem Aam		
Tapka pani		
Vrindavan		
Gudiyam		
Vembakhandiga	dancing and riding on horse back.	White
Nagalapuram hills		White
Darul	cupules, outline of human eye, spotted deer, wild boar, bear, bison, rhino, nilgai, monkey, wild dog, hyena, swamp deer, sambhar. Horse with a rider. Tortoise figure.	Red
Mansar	shelter present	
Ramgarh		
khoupam valley	engraings	
Babadalana		
Barabakhara		
Manikmoda		
Santhara		
Debrigarh	human palm prints.	Red
Pandava khara	shelter	

Adhai akshyara |engravings of bird, human forms, fish,boat,wheel, brahmi alphabetic forms.

Petroglyphs

SITE NAME	PAINTING DESCRIPTION	COLOURS
Pandava bakhara	pigmented engravings of fish, flower,vulva, honeycomb,manipulable, rectilinear and obliterated forms.	Petroglyphs pigmented in Red
Tangiri		
Ulapgarh	animal probably of feline species engraved on rock surface. Human palm engravings.	Petroglyphs
Vikramkhol		
Gudahandi		
Jarasandha huli-i		
Santamundia		
Sitaghara		
Sitabhunji		
Hathigumpha	engraved and painted motifs of human form,serpentine, antler, scooped human foot mark, elephant foot mark, cupules, triangular geo motifs. Inscription in brahmi script	Petroglyphs
Manikmoda		
Pakhanapathar-I		
Jogimath		
Dhoba taila tangri pahar	engraved motifs like triangles,dots,oval and circles,oblique lines,zig zag lines,animal figurines,	
Sandhbalda	cup marks in linear pattern. Engravings of hole with dot inside.	
Parabadhi	geo symbols.grinding holes on the ground	
(?)	petroglyphs	
Chhatagarh	engravings of a triangle and symbolic representation of human and plant. Painting of an animal.	Red. Engravings filled with Ochre paste
Belaghathi goja	engraved animals	
Deulgaon ushakothe	engravings of triangles with dots and lines inside of it,wavy lines,zigzag lines. Deer,tiger,cattle,lizards	
Ambojkhola		
Bhimamandali		
Deulluga		
Gothaparvata		

Gugusa		
Khandatareal		
Kundapitha gumpha		
Marichataila		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Rajbahal		
Chhattagarh	female vulva engraved and then painted in red.	Red
Ullaphgarh		
Chandili		
Chanabera		
Hemgir hills	animal and human figures, huntign and dancing scene.	Ochre and White
Tongo	engravings of geo patterns,female genitals,rhombic patterns filled with ochre paste.	Red,White,Petroglyphs
Manikmunda		
Lakhamara		
Chhenga pahar	engravings of deer and paintings	Red and Yellow
Charmoda		
Himgiri-lekhamoda		Dark Red,White
Imlimoda		
Lekhamoda	deer painted in bichrome. Five ovals in a row with zig zag lines in the centre. Vertical rows of circles. A palm print. Rectangular shape filled in with linear designs. Animal figures in natural silhouetted style. Honeycomb motifs also drawn. Frog in natural silhouetted style. human foot prints in bichrome	Red, Yellow, White
Chandali		
Moda Bhata	cupules	
Koteshwar Mahadeo hills	cupules	
Hathikheda	cupules in Moda Bhata	Petroglyph
Morajhari village	cupules	Petroglyph
Agastya muni ashram	anthrop, antelope	
Ajmer	anthrop,cattle,	
Banjarabhat		

Mahadev bhata	cupules	Petroglyph
Sandra		
Bajanibhat	cupule site in kalapahad hill	Petroglyph

SITE NAME	PAINTING DESCRIPTION	COLOURS
Chatuwala		
Chula	swastika, floral motifs, lines	Red
Deosam	anthropo	Red
Dundhana		
Harsora	elephant, cattle, birds, geo designs	Red
Jhirana	anthropo, swastika	Red
Kala pahad	anthropo, peacock, cup marks , swastika	Red
Khola	cup marks	
Modi	cart, anthropo, birds, circle, floral mitf, shell script	Red
Samda	anthropo, cattle riders, hand prints, geo signs, symbols	Red
Toli		Red
Mundhpur		
Darr		
Kanyadeh	petroglyphs in the form of deep carved lines,cup marks and pictograms in the form of hand prints and paintings.	Red,Black, White
Medaki mahadev		
Menal		
Jognimata		
Jharian		Red
Khoki hathi tat		
Gopichand chhaja	cattle, anthropomorphs,deer,birds,symbols,designs	Red
Rampuria		
Banganga	geo designs, deer, anthrhopomorphs	Red
Banka	3 geo motifs, animals and human figures. Herd of cattles, deer and dog. Running pictures of the adult dogs(2) and a pup. Huning scene with a rider on the horse running.spears being thrown at boars.	Red
Ram tol		
Rao-ka-chatkya	deer iin outline geo style. An animal figure with a large snout and curved tail drawn in silhouetted natural style on large scale. Human figure holds a staff in his hand. A figure of the wheeled cart.	Red and Black
Bhadkiya	hand prints,anthropomorphs and cattle	Red
Bakan	anthropomorphs,cattle, deer,horse, dog, tiger,geo designs and nagri script	Red
Khokhi		

Keli ka nala	deer and anthropomorphs	Green
Hathitol	cattle,deer, balck buck,anthropomorphs,intricate patterns,hand prints.	Red

SITE NAME	PAINTING DESCRIPTION	COLOURS
Mandol Dam	deer cattle	Red
Sukhjhar	cattle	Red
Adha Dungar	cattle	Red
Akoda ka nala	signs and symbols	Red
Astoli	more than 60 cup marks	
Bhimlat	hunting scene with man shooting a deer.cattles depicted at the top of the panel.a dog in natural silhouetted style with tail upturned. To its right Is women figure with its hands raised. Behind the large dog figure are depictions of hunters aiming with their bow and arrows.	Red, White
Dholi-mar-ka-tol	two rows of animal figures in silhouetted natural style along with a dog. To the right is a humped animal with two large horns. An animal figure has a small animal figure in the belly(pregnant cow).	Red
Golpur	animal figures in different sytles. Humped bull in natural silhouetted style. Outline natural and geo style are monkey, horse and quadrupeds. Moving group of animals. Geo motif . Concentric diamond motif. A row of anthropomorphic figures, five figures standing in a line. deer drawan in geo style. cattles fixed to pole with rope around necks. a panel of ithyphallic animals.	Red,Black, White
Kala tol		
Kawarpura	cattle and anthropomorphs	Red
Khajuri kudi	anthropomorphs	Red
Palka	animal and human figures(stick and natural). Animal figures in natural silhouetted style, solitatre human figure in the centre of the panel. Some circles divided into compartments are also visible. Bichrome solitary figure of a ithyphallic humped bull. geo styled human figures with hands and legs stick-like.long braids hang out from the head. decorative motif that appears to be a combination of arrow, bow and svastika. humped cattles in outline abstract style.	Red and Black
Fati-sita-ki-tol	three human figures with silhouetted geo style, with no neck and semicircular heads. Two figures are battling for possession of battle-axe. Animal figures in silhouetted natural style.	Red
Kewria	cattle, anthropomorphs,deer,birds,symbols,designs	Red, White
Suilkanaka	procession scene of four cattles moving left in silhouetted geo style.	Red

Dharwa	cattle , anthropomorphs and shell scripts	Red, White
Undimaya	cattle,deer, anthropomorphs and grinding grooves	Red
Nachla	intricate patterns and designs	Red
Bherupul		
Khamloi	horse rider, birds, cattle and deer	Red and Black
Nardah	cattle, deer, some designs	Red
Naldeh	geo motifs consisting of rectangles filled with geometric patterns. A row of human figures in geo style. A procession scene of animals. Two humped cattles in silhouetted natural style. Squares and circles divided into compartments filled with dots.	Red
Chapria	langoor and intricate patterns	

SITE NAME	PAINTING DESCRIPTION	COLOURS
Gararda	bichrome figure of a quadruped in decorative geo style. Animal figures of the cattles, some having horns and humps.some in natural silhouetted natural style some in silhouetted geo style. Spoked wheel and human figure. Human figures in stick style.	Red, White
Kukarjhar	cattle, deer , intricate patterns and symbols	Red
Chajja river		
Abhaypura	deer cattle	Red
Barda Dam	PICTOGRAMS: cattle	Red
Bewaria	pictograms: cattle, flat wash and outlines, cattle and some designs	Red
hathidoob	pictograms unidentifiable	Red
Hai ki dhar	deer	Red
jharnia	horse riders, sldiers with weapons	Red
Bharopul	pictogram of cattleand tiger, flatwash and outlines	Red
Garadada	pictograms: anthropomorphs, cattle, deer, birds, goat, buffalo, intricate patterns, signs and symbols	Red, White
kalatol	deer, cattle, monkey, horse, elephant riders and anthropomorphs	Red and Green
khalli(palkam)	cattle	Red
khalli(golpur)	cattle and elephant	Red
kundia	cattle	Red
mohanpura	faint motifs	
Parana	cattle, elephant	Red
Parsia	cattle, designs	Red
Rameshwar	warriors with swords and shields	Red
Ramjhar	lines and designs	Red
Rawal ka nala		Red
Babaji ki madhi	cattle, anthro, signs, symbols	Red
Badisadri		Petroglyph
Ramtol	anthropo,elephants,deer, cattle, intricate patterns , symbols	Red and Black
Chamalianala	cattle,deer, anthropo, animals, grinding groove, patterns	Red
Chittorgarh forte		
Gugudabar		
mainal	hand prints	
mangerdeh		

padajhar falls

Kujota

SITE NAME	PAINTING DESCRIPTION	COLOURS
Bijak ki pahari		
Ganesh doongri	deer, symbols and hand prints	Red
Bhim doongri		
Banedi	anthropo, geo designs, cup marks	Red, White
Bhainsawal	square	Red, White
Bheem Dungri	shell scripts and animal	Red
Bijak Dungri	deer, shell script, religious symbols	Red
Brahmma Kund Ki Dungri	humped bull , anthropo, scaffolding basket	Red, White
Budhi Gangaur	baor	Red
Dantala		
Jaisinghpura	faint	Red
Buchara	animals and designs	Red, White
Jeengor		
Kalabhata	cattle, anthropo, cup marks	Red
Sarund	lines	Red
Gagaron		
Changeri		
Rasoda	intricate pattern and designs	Red
Padakho		
Amjhirinala	shell scriot and deer	Red, White
Harishchandra dam		
Kholvi		
Khejadiabhup		
Kanjadei		
Narsinghi Mataji		
Jawahar Sagar dam		
Adharshila		
Gepranath	deer, geo designs	Variants of Red
Garedamahadeo		
Kishan bilas	bear,monkey ,scorion,camel,antelope,elephant,humped bull,peacock,sun,moon,circles,square,,dancing human figures,,male drummer, male with mask.	Monochrome,Red,Dark Red

Chatteshwar	hunting and dancing scences, charriot, anthropo, deer,cattle,elephant riders, cupules	Red, White ,Yellow	Black,
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SITE NAME	PAINTING DESCRIPTION	COLOURS
Teepanya		
Darra		
Kalaji ki kui		
Sorsan ki Mataji		
Kamdhat		
Bukki Mata	cattle	Red
Chandrasel		
Garadia mahadeo	anthropo, deer, peacock	Red, White
Kapildhara	pictograms and hand prints, anthropomorphs,cattle,deer, horse,rider,axe,bewilders.	Red, White and Black
Desuri		
Nadol		
Narlia		
Sehda	boar hunting	
Amareshwar		
Sholeshwar	animals	Red
Bhitroan	cattle	Red
Sohanpura	two humped bulls mad eny pecking , fish, snake, anthropo, geo and floral designs	Red, White
Ajitgarh	cattle	Red, White
Guda Goharji	signs and symbols	Red
Mount Abu		
Chandrvati	rhombus an spiral	
Idar		
Viratnagar	chisel carved cup marks,	
Khola Dungari	petroglyph	
Chhataneshwar	cupules arranged in 'U' and small line.	
Kumuttipati	human and animal figures	White
Mavadaippu	tiger,deer with straight horns, anthropomorphic figures marching inside a circle,elephant seizing a man with its trunk while another man is chasing it.	White
Mavadaippu	a tiger, a deer anthropomorphic figures inside a circle, elephant chase.	White
Vellerukkanpalayam	human and animal figures	White

Oppathavadi	archer,bird, elephant,human and animal figures,geo symbols	Red ,White
Kombapatti	wild animals	White

SITE NAME	PAINTING DESCRIPTION	COLOURS
Karuvellumpatti		
Khadavaumalai		
Mungilalai	hunting scene wherein two hunters are hunting felines with spears.	White and Black
Thandikundi		
Pakkiali		
Nelkuttipali		
Sirumalai	human figures,hunting and fighting scene	Red ,White
Tattakuzhikadu	animal and human figures,geo symbols,hunting scene	Red ,White
Melpatti	human and animal figures	White
Andimalai	human figures	White
Attakuddai	birds,human figures with weapons	White
Kuruvinayanapalli	human figures,geo symbols	White
Malachandram	human and animal figures,arhcher,plant,house.	White
Palani hills	chevron motifs,male and female dancers wearing masks,animals like deer and fox, a man riding an animal,male figures with outstretched hands, 4 hunting scenes,man sitting on animal-8,man standing on an animal-3,hand impressions.	White,Red,Yellow,B lack
Maharajakadai	animal, human figures and some linear motifs. Most of the figures are executed in stick style. Animal and human body is decorated with dots around it.human figures have long vertical line with inverted 'V' like legs and head shaped like a triangle.	White
Mallapadi	horse riders,human figures with weapons	White
Moongilpudar	human and animal figures	White
Midippinayanapalli	human and animal figures, man with bow and arrows,symbols	White
Ormanagunta	human and animal figures,man seated on a cattle,bird	White
Othikuppam	men in row	White
Sundekkuppam	animal and human figures	Red ,White
Thalapalli	star,human and animal figures,bow and arrow,fighting scene	White
Mayiladumparai	human and animal figures, humans with weaons	Red ,White
Oppathavadi		

Paiyampalli	human and animal figures, fighting scene, elephant, horse	Red , White
Thallapalli		
Sanarappan		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Anaipatti	horse rider, cart, deer, human figures	Red
Kamayakavundanpatti	human figures, cattle	White
Karungalakudi	horse, bull	Red
Kidaripatti	human and animal figures	Red
Malaipatti	human and animal figures, geo designs	White
Muttupatti	human and animal figures	White
Muttuppatti	animal figures	White
Tiruvadavur	circle	Red
Vikkaramangalam	human figures	White
Salakkora	human and animal figures	White
Sikur	human and animal figures	Red, White
Konavakkurai	hunting scene, cattle raiders	White
Kuttungalpatti	human and animal figures	White
Paikkal	human and animal figures	White
Sundasingam	animal and human figures	White
Thengu marahada	human and animal figure	White
Iduhatti	geo design	Red
Karikkiyur	bison, monkey, deer, human, battle scene, men on horseback	Red, White
Kumbavari	human and animal figures	White
Vellerikombai	stylised human and animal figures	White
Yerpettu	engravings of human being and tree	
Iduhatti	animal and human figures	White
Nelpali Alai	man riding animal, man hunting animal, man standing on animal. elephant and deer figures.	
Mungilkuzhi Kadu	15 paintings seen. Dancing figures, animal riding scene, deer, porcupine and wheel driven bullock cart.	White and Red Ochre
Nainavarai Alai	stick figure, tiger. Human with head dress and outstretched hands,	
Malayadipatti	series of cupules, paintings of lizard, bird and human figures.	White
Tirumalai	human and animal figure, fighting and dancing scene	Red
Munandipatti	human and animal figures	Red, White
Ulkkombai	human and animal figures	White
Pananparambu	bull in circle, dancing figures, elephant	Black

Tirumalpadi	engravings of human and animal figures	
Vettavalam	human and animal figures	Red

SITE NAME	PAINTING DESCRIPTION	COLOURS
Melakuppam	religious symbols and grafitti symbols	White
Alangayam	trisula,sun symbols,men	White
Alanguppam	human figures,symbols,geo designs	White
Anaikundu	human and animal figures,geometric symbols	White
Appukkal	human and animal figures	White
Athithangal	geo designs and symbols	Engravings
Chandirapuram	animal and human figurines,fighting scenes	Red ,White
Chokkarishi-kuppam	symbols and geo designs	White
Cholavaram	human and animal figures,geometric symbols	White
Chennarayanpalli	hunting scene, horse,human,animaml figures,geo symbols,cup marks	Red, White and Petroglyphs
Chinna-palampakkam	human and animal figures,geometric symbols	White
Chinna-damal-cheruvu	trident and religious symbols	White
Chinna kandili	horse rider,human figures,petroglyphs and peacock figures	White and Petroglyphs
Eachampattu	trident,symbols and designs	White
Elayanagaram	star,trident and religious figures	White
Erthangal	human figures,floral,men on animal back,geo designs,symbols and grafitti marks.	White
Gittapalli	star symbols and geo designs	White
K.mottur	trident and symbols	White
Kamalapuram	human figures,abstract figures,symbols and geo designs	White
Kandli	human and animal figures,engravings of peacock	White
Karkur	dancing figures,human and animal figures,geo symbols	White
Kothakuppam	symbols,trident and geo designs	White
Kothamarikuppam	human figures,man on animal back,lady with child and symbols.	White
Kottamitra	trident and symbols	White
Kottaramadugu	trident and religious symbols	White
Kudumipatti	symbols and design	White
Lakshmi ammal puram	symbols and geo designs	White

Lingundram	fish figure,geo designs,and animal figures	White
Mahimandalam hill	patha symbol,cup marks,symbols in white pigment	Petroglyphs and White

SITE NAME	PAINTING DESCRIPTION	COLOURS
Malayampattu	human figures,geo designs ,trident and symbols	White
Meenur	human figures and geo symbols	White
Morasapalli	geo designs	White
Mungappattu	human figure and symbols	White
Modikuppam	horse rider,human and animal figures	White
Nagal	human figures,trident,religious symbols and geo designs	White
Namalaigundu	human figures,animal,animal riders,birds,geo designs	White
Netterimalai	animal and human figures,geo symbols.	Red and White
Pachur	human and animal figures,geo symbols	Red
Nalanganallur(boli gun du)	human figures,insects and geo patterns	White
Nalanganallur(gum mi malai)	geo designs,grafitti marks and symbols	White
Paiyampalli(sothai mala i)	human and animal figures,fighting scene,enigmatic symbols,animal riders, mythical figures	Red Ochre and White
Pakkam	human figures,trident and religious symbols	White
Paravakkal	human figures,marching scene,animal figures,and geo designs	White
Paravaikkal	human and animal figures,geo symbols	White
Pohular	birds,human and animal figures,geo symbols	White
Poonkulam	human and animal figures,geo symbols	White
Rajakuppam	symbols and design	White
Rathinagiri hill	human and animal figures,geo designs and rock engravings	White
Ratnagiri	human and animal figures,geo symbols	White
Samarishi kuppam	human figures and symbols	White
Sanniyasiguddai	trident and symbols	White
Sempalli	bird,human,animal figures,geometric symbols	White
Sempalli(anuppala gun du)	birds,human and animal figures, geo designs and trident, enigmatic signs	White
Sempalli hill	human and animal figures,geo designs	White
Sendathur	trident and religious symbols	White
seykundram	human and animal figures,geo symbols	White

Sivnathapuram	animal and human figures	Red and White
thattaparai	religious symbols and designs	White
Upparapalli hill	human figures,symbols and designs	White

SITE NAME	PAINTING DESCRIPTION	COLOURS
Vairangalmalai	human figures and symbols	White
Veersettipalli	human figure,bird and symbols	White
Chandirapuram	human and animal figures,dancing female,geo symbols,finger prints.	Red, White
Ratnagiri	human and animal figures	White
Uranithangal	inscription. Jaina rock shelter	
Alambadi	animal figures mainly deer,bull and boar	Red ,White
Kilvalai	dancing scene and graffiti	Red ,White
Kollur	human and animal figures	Red ,White
Nayanur	animal figures	Red
Neganurpatti	human and animal figures	White
Padiyandal	human and animal figures	Red ,White
Perumukkal	engravings of human and animal figures	Engraving
Settavarai	human and animal figures,hunting scene,cattle raid	Red ,White
Tondur	human and animal figures	White
Udayarnattam	human and animal figures	Red ,White
kuliratti	animal and human figurines,geo symbols	Red ,White
Kilavarai	inscriptions datable to 14 century.	
Mangalam kombu	engravings of sun,moon,lamp post,fighter along with a tiger.	
Manjampatti	engaved figures of snakes,bull,elephant datable to 14 cent	
Panchalur	inscriptions	
Periyaduraikombai	cattle and trishul painted in white	White
Periyur	engraving of a fish	
Polur	engravings of snake,elephant,bull of 14 cent.	
Vellerukkan		
Seekur		
Paiyampalli		
Mudippinayanapalli		
Cirumalai		
Chambakkad or Kulukkala	group dancing,anstract figures, cup marks	White kaolin
Vannthurai or Rakthamadichanch	hand prints	Red ochre

al



SITE NAME	PAINTING DESCRIPTION	COLOURS
Attalla	man riding elephant, animal and human figures, band fighting, rituals, plants, trident, anthropomorphic signs	White kaolin
Pathipura	cattles, sambhar, nilgiri tahr. Human figures	Red ochre and White kaolin
Aalampatty odavayckal	figures of goat, ruddy mongoose, ritual scene.	White kaolin
Jallimala	geometric designs and faunal motifs	Red ochre and White kaolin
Vaimala	honeycomb design, palm prints, animal figures	Red ochre
Mandayottimala	tally mark figure, anthropomorphic figures with trident. Swastika symbol. Mating scene of animals,	Red ochre and White kaolin
Chinnavendru	banana plant with rhizomes. A man on cattle harvesting banana with long knife.	
Alapatty	a painting for ghost removal.	White kaolin
Malasapatty	few tamil letters and a trident. Human figures.	White kaolin
Kodanthoor	symbols of ghosts.	
Nelladichanpara	engravings	
Ezhuthalamad	rituals, dances, anthropomorphic images. Engravings of mud terrapin.	
Rasulpur	engravings of lines originally filled with red ochre. Geo motifs like concentric circles, square, zig zag lines. One hand impression	White and Red
Jharauti	geometrical painting	Red
badrauli	kushana char of brahmi script. symbol, designs of abstract form. Triangles engraved on the floor.	Red, Black, White
Jajauli		
Patsal		Red
Rasilpur	inscribed sarcophagus	
Fatehpur sikri		
Madanpura	linear human figures, elongated bull like animals	Ochre, Black, Red
Likhunia		
Bhaldaria		

Lohari		
Sugdaria		
Andar sukhdar		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Tharpatra		
Chandawa		
Chandatari	dancing scenes, animal like deer,stag,tiger,boar,nilgai,elephants, horses	Red Ochre and White
Lakhahar		
Bara		
Daria	dancing and riding scene	Red Ochre and White
Peari	dancing and riding scene	Red Ochre and White
Vasaha		
Koskan gadha	dancing scenes, animal like deer,stag,tiger,boar,nilgai,elephants, horses	Red Ochre and White
Deoghat	hunting ,dancing, ritual scenes	Red Ochre
Ramgarh	hunting ,dancing, ritual scenes	Red Ochre
Mujara tank	only one shelter painted with hunting scene,bird and human figures	Ochre
Geruaha pahar	hunting scene,dancing scene,animal riding,sexual activities, wild animals. Motifs of panchratanas,toran,flowers,metal weapons,wheels,fort scene.bull, horse,goat,elephant,stag,pig, dog, leopard, birds like peacock.	Red
Uleni		
Doona pani	rows of animal and human figures. Trees and wavy lines.	Ochre and White
Banda		
Markadi		
Manzawan		
Serhat		
Malwa		
Alma uldan		
Bargal		
Karpatia		
Chitrakaut		
Right bank of Alaknanda	human figures	Deep Red

Semar sadhopur		
Aurwatand		

SITE NAME	PAINTING DESCRIPTION	COLOURS
Bhutwara khurd	human, animal figures, hunting scene, alpana designs, brahmi script	Red, White
Nakatidari	dancing and hunting scene, human and animal figures	
Nimbia ka tanda	dancing and hunting scene, human and animal figures	
Dhandhara vali mana	dancing and hunting scene, human and animal figures	
Bargarh ka pahari	deer, bull, fishes, human figures with bow and arrow, geo designs	Red, White
Banbaira pahar		
Pahti dari		
Sidh nath ki dari		
Laharia dih		
Suga pankh		
Sitaji ki kohbar		
Mahadev		
Kuthalahawa		
Kolare		
Kaire		
Jharia		
Duara		
Chhatama		
Jafarabad		
Pathraura		
Sherwan		
Baraila		
Khuraila		
Saudog forest		
Panchamukhi		
Kohbar		
Vijayagarh		

Dholakia pahar | stylistic human, animal and bird figures

| Red Ochre |

SITE NAME	PAINTING DESCRIPTION	COLOURS
Jatwa pahar	human,elephant,deer.	Red
Samdevi ka pahar	animal,bird,sun,wavy lines in rectangular form. Animals in running posture. Humped bull	Red
Kirahia pahar	stylistic horse,human,deer,elephant.rectangle with deisgns.	Blue,Black and Red
Bhamwan		
Dakruwaghat		
Bedia		
Baghai kor		
Baga pahari		
Ronp	rhino hunting scene. Rhino in natural decorated style. Men , animals, symbols, designs	Red
Lekhania	procession of spotted deer. Procession of armed battalion comprising of cavalry,elephant-riders and infantry.	Red
Kauva khoh	crocodile hunting scene.	Red
Kandakota		
Chemanva		
Lekhania(son)		
Bairgarh	hunting and marching scene with both human and animal figures and floral designs	Chocola te or Light colour
Gahla shahpur	hunting and marching scene with both human and animal figures and floral designs	Chocola te or Light colour
Churiyari	no painting has survived because of white wash.	
Sohagi hill	stags,deer,bovids,dancing and huntig scene	Red and Black
Kumaon hills	animals, humans,tectiforms,dancing scenes with humans hand in hand,a long snouted animal,	Red,Black,White
Lekhu udyar	humans dancing in groups. Anthropomorphic figures	Red
Phadkanauli		
Lwethep		
Kafarkot/petsal		
Phalseema		
Jaskot		
Hatwalghora		

Chancharidar		
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SITE NAME	PAINTING DESCRIPTION	COLOURS
Morhana pahar		
Lad bedia		
Baga		
Morchahawa		
Khari patheri		
Munni baba		
Karikal		
Vitragal		
Rupai gundu		
Belarayan gadda		
Benakal		
Togal gudda		

SITE NAME	COMMENTS	REFERENCE
Tenagal		Chandramouli 2010-11
Velpumadugu		Chandramouli 2010-11
Vepparala		Chandramouli 2010-11
Budhgavi	4 shelters have been found.Small Parallel Sided Blades,Lunates,End Scrapers,Notched Flakes and two Grinding Stones,Stone Axe,Pot Sherds of Grey and Red ware were found. Chert,Jasper and Quartz is the rock type of the tools found.	Biswas 2012 ,Chandramouli 2010-11,State dept of Archeology 1988-89
Ubbaramadugu		Chandramouli 2010-11
Sikkiralladna		Chandramouli 2010-11
Vemba khandriga		Chandramouli 2010-11
Gavibanda		Chandramouli 2010-11
Mallaiahpalle		Chandramouli 2010-11
Palakonda reserve forest		Dept of Archeology and Museums 86-87
Chintakutta		Chandramouli 2010-11
Dapalle		Biswas 2012 ,Sarma 76-77
Budigepalli		Biswas 2012,Dept of Archeology and Museums 76-77
Ramagundam		Chandramouli 2010-11
Regonda		Chandramouli 2010-11
Rekonda		Chandramouli 2010-11
Ramachandrapuram		Biswas 2012 and Chandramouli 2010-11
Jwalapuram		Chandramouli 2010-11
Kaluvabugga		Chandramouli 2010-11
Lanjabanda		Chandramouli 2010-11
Jagannadh gutta		Raju and Chandramouli 91-92
Erramallai hills		Krishnamurthy 77-78
Kethavaram		Biswas 2012,Chandramouli

		2010-11
Puricherla		Biswas 2012 and Chandramouli 2010-11
Kannamadakal		Biswas 2012 and Chandramouli 2010-11
Adoni		Chandramouli 2010-11, Reddy 64-65

SITE NAME	COMMENTS	REFERENCE
Bollaram		Chandramouli 2010-11
Perlagutta		Reddy 2016
Bayyannagutta		Reddy 2016
Errannagundu cave		Reddy 2016
Akkamahadevi cave		Chandramouli 2010-11
Durgam		Chandramouli 2010-11
Mudumulla		Chandramouli 2010-11
Tadikonda		Narasimhaiah 82-83
Donglagattu tanda		Narasimhaiah 82-83
Kadalivanam		Telugu university 87-88
Dhupadu gattu		Biswas 2012 and Chandramouli 2010-11, State dept of Archeology and Museums 88-89
Sangununpalli		Biswas 2012 and Chandramouli 2010-11
Tirumalaya banda		Reddy 2016
Edthanur		Chandramouli 2010-11, Dept of Archeology and Museums, Govt of AP 87-88
Sivaru Venkatapur		Biswas 2012 and Chandramouli 2010-11
Wargal		Biswas 2012 and Chandramouli 2010-11
Pamuru		Chandramouli 2010-11
Naidupalli		Chandramouli 2010-11
Turkapalli		Reddy 2016
Gundlapochampalli		Reddy 2016
Kokapet		Biswas 2012 and Chandramouli 2010-11

Gunikonda		Chandramouli 2010-11
Makkuva		Chandramouli 2010-11
Konda Bhuchimpeta		Chandramouli 2010-11
Baldala		Chandramouli 2010-11

SITE NAME	COMMENTS	REFERENCE
Narsapur 20		Chandramouli 2010-11
Gatikasideshwaram village		Reddy 2016
Pandavula gutta		Biswas 2012 and Chandramouli 2010-11
Pulikona		Reddy 2016
Kethavaram-Puricherla-Kannamadakala complex		Chandramouli 1994
Adoni west		Chandramouli 1994
Jupalle		Chandramouli 1994
Bardauni	1 shelter only.	Prasad 93-94
(?)	14 shelters have been reported	Prasad 93-94
Ranigadar		Biswas 2012
Telharkund		Sinha 81-82
Shidlaphadi		Malwad and Sankalia 55-56
Kulgaon		Chandramouli 2010-11
Gupansar		Chakravarty 1984
Manjhinagar		Chandramouli 2010-11
Bilai Dongri		Sharma et. Al 90-91
Chitwadongri		Chandramouli 2010-11
Sonhati		Chandramouli 2010-11
Kohabur		Chandramouli 2010-11
Murelgarh		Chandramouli 2010-11
Botalda		Chakravarty 1984
Karmagarh		Chakravarty 1984
Kurasia		Chakravarty 1984
Navagarh		Chakravarty 1984
Kherpai		Chakravarty 1984

SITE NAME	COMMENTS	REFERENCE
Siroli-Dongri		Biswas 2012
Karmagarhushakothi		Biswas 2012
Dharamjayagarh	Scrapers,Flakes,Core found	Sharma et. Al 90-91
Ongana beni pahar	Scrapers,Flakes,Core found made up of Quartzite,Milky Quartz,Chalcedony,Chert,Carnelian.	Biswas 2012,Sharma et. Al 90-91
Lakha pahar(basnajhar)		Biswas 2012
Cheri godri(amar gufa)		Biswas 2012
Lekha topa(botalda)		Biswas 2012
Bagderbil(natnala bridge)		Biswas 2012
Singhanpur		Chandramouli 2010-11
Manikpur		Sharma et. Al 92-93
Ponda Dongri		Sharma et. Al 92-93
Kabrapahar	Long Blades,Lunates,Cores found made up of Chalcedony,Jasper,Agate	Chandramouli 2010-11,Dikshit 55-56
Sitalekhani		Chandramouli 2010-11
Mauxi		Biswas 2012
Keri		Directorate of Archives, Archeology and Museums 81-82
Pansaimol		Biswas 2012
Kajuru		Biswas 2012
Amirgadh		Malla 2014
Makhania hill	Geo and Non-Geo artefacts of Mesolithic period were found	Ajithprasad 2002
Raipur hills	Geo and Non-Geo artefacts of Mesolithic period were found	Ajithprasad 92-93,Sonawane 2002
Hathipagla		Dr P. Ajithprasad 2002
Kikawada		Dr P. Ajithprasad 2002
Palsunda	Geo and Non-Geo artefacts of Mesolithic period were found	Dr P. Ajithprasad 2002
Koraj	Mesolithic tools found	Dr P. Ajithprasad 2002

Achala		Dr P. Ajithprasad 2002
Kutch		Dept of Archeology, Govt. of Gujarat 82-83

SITE NAME	COMMENTS	REFERENCE
Pandva		Dept of Archeology, Govt. of Gujarat 75-76
Anjankund		Dept of Archeology, Govt. of Gujarat 75-76
Gambhipura		Neumayer 2013
Taranga hill		Vyas and Shah 82-83
Charmardi		Kumar 2002
Ambakut	Geo and Non-Geo artefacts of Mesolithic period were found. This is an excavated site.	Ajithprasad 2002
Maheshvari hills	Scrapers, Luntaes, Blades, Cores, Waste Flakes, Choppers, Handaxe, Round Scrapers, Unfinished Ring Stone, Grinding stone found	Sonawane 74-75
Tarsang		Kumar 2002
Idar		Kumar 2002
Mahakaleshwar dungar	Mesolithic tools found	Kumar 2002
Laloda		Kumar 2002, Dept of Archeology, Govt of Gujarat 78-79
Sapawada		Kumar 2002, Dept of Archeology, Govt of Gujarat 78-79
Thangadh	Fluted Cores found made up of Chert, Jasper.	Kumar 2002, GT Shende 91-92
Panamik		Fonia et. Al 92-93
Tirath tirit		Fonia et. Al 92-93
Tirisa		Fonia et. Al 92-93
Khalsar		Fonia et. Al 92-93

Akshamal		Biswas 2012
Burzahom		Malla 2014
Matho		Francfort et. Al 1992
Hundar dok nalla		Fonia et. Al 92-93
Kiari		Fonia et. Al 92-93
Nyoma		Fonia et. Al 92-93

SITE NAME	COMMENTS	REFERENCE
Niormis		Fonia et. Al 92-93
Bema		Biswas 2012
Dah		Biswas 2012
Sanken		Biswas 2012
Taruthang		Biswas 2012
Trishul		Biswas 2012
Tangtse		Biswas 2012,Reddy 2016
Liktse		Biswas 2012
Sasuma		Biswas 2012
Sumur		Biswas 2012,Fonia et. Al 92-93
Domkhar		Biswas 2012
Deskit		Biswas 2012,Fonia et. Al 92-93
Khaltse bridge		Biswas 2012
Nurla		Biswas 2012
Chilling valley		Biswas 2012
Alchi		Biswas 2012
Litche		Fonia et. Al 92-93
Murgi nala/tokpo		Chandramouli 2010-11,Fonia et. Al 92-93
Choksti		Francfort et. Al 1992
Char		Francfort et. Al 1992
Stakmo		Spalzin 2016
Ranbirpur		Spalzin 2016
Changa		Spalzin 2016
Kharu		Spalzin 2016



SITE NAME	COMMENTS	REFERENCE
Shara		Spalzin 2016
Upshi		Spalzin 2016
Ligtse		Spalzin 2016
Kaire-Nionis		Spalzin 2016
Skampuk		Fonia et. Al 92-93
Hamilling		Mani 2000-2001
Khumthang		Mani 2000-2001
Shagam		Mani 2000-2001
Skinbrisa		Mani 2000-2001
Nyurla		Mani 2000-2001
Yansa		Mani 2000-2001
Gonda		Biswas 2012
Khander		Biswas 2012
Mander		Biswas 2012
Nutangwa		Biswas 2012
Raham		Biswas 2012
Sidpa		Biswas 2012
Thetangi		Biswas 2012
Satpahari	2 shelters found.	Gupta et. Al 92-93
Isco		Biswas 2012
Datri		Kujur 2010-2011
Saraiva		Dey,Sankhyan and Badam 2009
Bole near ankola		Chandramouli 2010-11
Kutankeri		Chandramouli 2010-11
Hosa-mahakuta		Chandramouli 2010-11
Rama durga		Chandramouli 2010-11

SITE NAME	COMMENTS	REFERENCE
Gudiobalapuram		Narasimhan 93-94
Jarmali		Narasimham 96-97
Shidegallu		Narasimham 96-97
Gudikote		Narasimham 96-97
Vali diba		Sundara 65-66
Sanganakala		Chandramouli 2010-11
Korgul		Biswas 2012
Tekkalakota		Jain 2006 and Chandramouli 2010-11
Sirwar		Biswas 2012
Chodamala hill		Biswas 2012
Virappa temple		Biswas 2012
Appahaynali		Biswas 2012
Krokal gudda		Biswas 2012
Halkundi		Biswas 2012
Kupgal		Jain 2006 and Chandramouli 2010-11
Bellary fort		Biswas 2012
Korgudu	10 shelters found.	Biswas 2012
Hire gudda		Mathpal 78-79
Aihole		Chandramouli 2010-11, Sundara 75-76
Chitradurga	3 shelters found.	Chandramouli 2010-11
Chandaravalli	5 shelters found.	Chandramouli 2010-11
Aregudda		Mathpal 78-79
Badami		Chandramouli 2010-11, Sundara 75-76, Ghatapanadi 83-84
Barlagondi		Rao 77-78

SITE NAME	COMMENTS	REFERENCE
Bileb havi		Chandramouli 2010-11
Hire-benkal	15 shelters found	Chandramouli 2010-11 ,Sundara 68-69, 67-68
Indurgi		Chandramouli 2010-11
Mallapur	4 shelters found	Chandramouli 2010-11
Anegondi	10 shelters found.	Chandramouli 2010-11,Kulkarni and Sundara 78-79,61-62
Anjajanahalli		Chandramouli 2010-11
Timmalapura		Chandramouli 2010-11
Narayanan pura		Chandramouli 2010-11
Bandi-harlapura	Neolithic Grey Ware Pottery nearby	Chandramouli 2010-11
Chik-rampura	6 shelters found. In front of the shelter- Ground Stone Axes,Hoes,Fluted Cores,Blades were found	Chandramouli 2010-11
Venkatapura	3 shelters found	Chandramouli 2010-11
Hampi	10 shelters found	Chandramouli 2010-11, Poonacha et. Al 96-97
Belagal		Chandramouli 2010-11
Kullolli		Chandramouli 2010-11
Doda kadattur		Rao et. Al 67-68
Kendati		Rao et. Al 67-68
Sulurn		Narsimhan 83-84
Koppal	6 shelters found	Chandramouli 2010-11
Gaavali		Chandramouli 2010-11
Piklihal		Chandramouli 2010-11
Tavarger		Chandramouli 2010-11
Maski	3shelters found	Chandramouli 2010-11
Lingsugar		Chandramouli 2010-11
Muddehalli		Shastry 99-2000
Subramanya	Neolithic Pottery found	Chandramouli 2010-11
Manvi		Chandramouli 2010-11

Bail-merched		Chandramouli 2010-11, Kulkarni and Sundara 78-79
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SITE NAME	COMMENTS	REFERENCE
Brahmagiri	Lunates,Crescents, Blades,Stone Axes were found made up of Dolerite,Agate,Carnelian.	Jain 2006, Chandramouli 2010-11
Jattinga rameshvara		Chandramouli 2010-11
Appanahalli		Chandramouli 2010-11
Nirgunda		Chandramouli 2010-11
Mirjan		Rao et. Al 92-93
Tavaragera		Sundara 65-66
Siriwar		Chandramouli 2010-11
Atnur		Chandramouli 2010-11
Kallur		Chandramouli 2010-11
Naviltirtha		Chandramouli 2010-11
Hirekoppa		Chandramouli 2010-11
Madapura		Chandramouli 2010-11
Holaluru	2 shelters found	Chandramouli 2010-11
Hole-chatnahalli		Chandramouli 2010-11
Hole-hatti		Chandramouli 2010-11
Shivamogga		Chandramouli 2010-11
Sonda		Chandramouli 2010-11
Gudnapura		Chandramouli 2010-11
Rajapura		Chandramouli 2010-11
Bhaira nayakanahalli		Chandramouli 2010-11
Near Tirthahali		Chandramouli 2010-11
Kurkalu		Chandramouli 2010-11
Balachakra		Chandramouli 2010-11
Mandarathi		Chandramouli 2010-11
Attala		Chandramouli 2010-11
Ezhuthu guha		Chandramouli 2010-11
Kovilkadavu		Chandramouli 2010-11
Koodakadu nullah	2 shelters found.	Tampi 73-74
Tenmal		Rajendran 91-92
Ancode		Chandramouli 2010-11
Tenmalai	This is an excavated site	Chandramouli 2010-11,Rajandran 83-84,85-86

SITE NAME	COMMENTS	REFERENCE
Edakkal guha		Biswas 2012 and Chandramouli 2010-11, Govt. of Kerala 96-97
Toberimala		Biswas 2012
Kalibhats	4 shelters found	Kumar,Bhatt and Pradhan 2006
Dhodra konta	9 shelters found.	Copper 80-81
Jam jharia	3 shelters found	Copper 80-81
Maerar pakna	22 shelters found	Copper 80-81
Taluka atner	5 shelters found. Blades,Lunates,Scrapers,Points,Borers found. 5 human and 7 animal figures counted. Tools were found to be made up of Agate,Chalcedony,Chert,Jasper,Quartz.	Pawar et. Al 2011
Mundhpur		Delhi circle of survey 79-80
Baghraj		Chakravarty 1984
Baghwani		Chakravarty 1984
Bakiya		Chakravarty 1984
Beragharh		Chakravarty 1984
Bhadbhada group	1 shelter found. Microliths present in front of the shelter	Sharma and Ali 1980
Chotabead		Chakravarty 1984
Gondarmau		Chakravarty 1984
Hospital hill		Chakravarty 1984
Hululul matha		Chakravarty 1984
Dharampuri group	6 shelters found	Sharma and Ali 1980 and Chakravarty 1984
Digdiga group		Sharma and Ali 1980 and Chakravarty 1984
Firangi group	83 shelters found	Sharma and Ali 1980
Ganeshghati group	24 shelters found	Sharma and Ali 1980 and Chakravarty 1984
		Sharma and Ali 1980 and Chakravarty

Jamunkhoh group	10 shelters found	1984
Jawra		Chakravarty 1984
Nowgaon		Chakravarty 1984
Tamiya		Chakravarty 1984

SITE NAME	COMMENTS	REFERENCE
Badisadadi	3 shelters found	kumar et. al 1992
Pipalia junnardar		Chakravarty 1984
Lal ghati group	14 shelters found	Sharma and Ali 1980
Manua-bhan-ki-tekri	22 shelters found	Sharma and Ali 1980 and Chakravarty 1984
Rajabandha group	15 shelters found.	Sharma and Ali 1980
Chamalinala	25 shelters found	kumar et. Al 1992
Padajhar fall	30 shelters found	kumar et. Al 1992
Babaji ki Madhi	7 shelters found	kumar et. Al 1992
Shahad karad group	7 shelters found. Microliths present.This is an excavated site. Chalcolithic Pottery found	Sharma and Ali 1980
Shyamala hill group	23 shelters found	Sharma and Ali 1980 and Chakravarty 1984
Deora		Chakravarty 1984,Dikshit 55-56
Gugudabar	2 shelters found	kumar et. Al 1992
Mangardeh	2 shelters found	kumar et. Al 1992
Fatehpur		Chakravarty 1984
Badoni		Chakravarty 1984
Gharava		University of Sagar 71-72
Gharba		Chakravarty 1984
Sultanpur	Microliths present	Samak 85-86
Chanderi		Kumar 87-88
Nanod		Trivedi and Sastri 75-76
Thoban		Trivedi and Sastri 75-76
Bala chhaj		RN Misra 86-87

Bldeo kunid

Bhopal circle of Survey 91-92

SITE NAME	COMMENTS	REFERENCE
Dengaon churel chhaj		sundara 65-66
Gupteswar hill		Chakravarty 1984
Gwalior		Chakravarty 1984
Kankali mata hill		Chakravarty 1984
Para		RN Misra 86-87
Sia bhat	Microliths present	RN Misra 86-87
Tikla village		Neumayer 2013
Apsara fall		Chakravarty 1984
B. nala		Chakravarty 1984
Ba dam caves		Chakravarty 1984
Adamgarh	Blades,Burins,Triangles,Trapezes, Choppers,Handaxes,Cleavers found made up of Quartzite.This is an excavated site.	Jain 2006, Joshi and Khare 60-61, Bednarik 2000-2001
Bada mahadeo		Chakravarty 1984
Baniyaberi		Chakravarty 1984
Barroni		Chakravarty 1984
Bazar cave		Chakravarty 1984
Bora		Chakravarty 1984
Budharmaj		Chakravarty 1984
Chota mahadeo		Chakravarty 1984
Churna gundi		Chakravarty 1984, Pandey 79-80
Dhania khal		Chakravarty 1984
Dorothy deep		Chakravarty 1984
Imlikho		Chakravarty 1984
Isan sring		Chakravarty 1984
Jambu dwip		Chakravarty 1984
Jhalia		Chakravarty 1984
Kajari		Chakravarty 1984
Leskaria		Chakravarty 1984
Mahadeo		Chakravarty 1984
Methu pip cave		Chakravarty 1984
Montirozi		Chakravarty 1984

SITE NAME	COMMENTS	REFERENCE
Pachmarhi	7 shelters found	Biswas 2012
Rehli		Chakravarty 1984
Sonbhadra		Chakravarty 1984
Vanjari mata	2 shelters found	Wakankar and Brook 1976
Jhingari		Chakravarty 1984
Katni		Wakankar 74-75
Gatakheri		Chakravarty 1984, Trivedi 61-62
Adharshila	14 shelters found	kumar et.al 1992
Ambadiadeh	12 shelters found	kumar et.al 1992
Antaralia	2 shelters found	kumar et.al 1992
Babulda	3 shelters found	kumar et.al 1992
Bada Ramkund	16 shelters found	kumar et.al 1992
Badalaghata	8 shelters found	kumar et.al 1992
Baradeh	2 shelters found	kumar et.al 1992
Bhadaka	3 shelters found	kumar et.al 1992
Bhanwardevi	1 shelter found	kumar et.al 1992
Bijolia falls	10 shelters found	kumar et.al 1992
Billikho	10 shelters found	kumar et.al 1992
Chambal-river-valley		Chakravarty 1984
Chanwariadeh	12 shelters found	kumar et.al 1992
Chaturbhujnath nala	120 shelters found. This is an excavated site.	Kumar 2007, Kumar and Pradhan 2008
Chibbadnala	3 shelters found	kumar et.al 1992
Chibber nala	15 shelters found	Neumayer 2013, kumar et.al 1992
Chota Ramkund	18 shelters found	kumar et.al 1992
Dadauli ka Bhadaka	5 shelters found.	kumar et.al 1992
Dakan ka sathia	5 shelters found.	kumar et. Al 1992
Daraki chattan	This is an excavated site. Tools were found to be made up of Quartzite.	Kumar 2002, Agrawal and Kumar 2006
Gandhi sagar dam	20 shelters found	kumar et.al 1992
Gaphada	5 shelters found.	kumar et.al 1992

SITE NAME	COMMENTS	REFERENCE
Golamba nala	18 shelters found	kumar et.al 1992
Hinglajgarh		Chakravarty 1984
Indragarh	10 shelters found	Chakravarty 1984,kumar et.al 1992
Indragarh-Chanchalamata hill	Quartzite is the rock type of the tool.	Kumar,Bhatta and Pradhan 2006
Jhanpadeva	6 shelters found	kumar et.al 1992
Junapani	14 shelters found	kumar et.al 1992
Kanaria kund		Chakravarty 1984
Kanwala	30 shelters found	kumar et.al 1992
Karer ka Bhadaka Agarda ki Chowki	10 shelters found	kumar et.al 1992
Kathiriakund	12 shelters found	kumar et.al 1992
Kawala		Chakravarty 1984
Kedareswar	2 shelters found	kumar et.al 1992
Kewali		Chakravarty 1984
Khilchipura	2 shelters found	kumar et.al 1992
Macchikhalla	7 shelters found	kumar et.al 1992
Maleseri	17 shelters found	kumar et.al 1992
Mandankara	5 sheltersd found	kumar et.al 1992
Mandasor		Neumayer 2013
Marjivadeh	6 shelters found	kumar et.al 1992
Mendakari	25 shelters found	kumar et.al 1992
Modi	80 shelters found.Lunates,Blades and Flakes present.This is an excavated site. Chalcedony and Haematite is the rock type of the tools	Chakravarty 1984 and Trivedi and Wakankar 58-59, kumar et. al 1992,Kumar,Bhatt and Pradan 2006
Mori	30 shelters found	Dikshit 57-58
Nayagao		Chakravarty 1984
Pirbheda	10 shelters found	kumar et.al 1992
Pola bhata	Nodules,Flakes,Chips present made up of Chalcedony,Quartzite.	Kumar,Bhatt and Pradhan 2006

Ranichajja	15 shelters found	kumar et.al 1992
Revalki	30 shelters found	Chakravarty 1984,kumar et. Al 1992
Rewarki Modi		Kumar,Bhatt and Pradhan 2006
Sitakhardi	15 shelters found	Chakravarty 1984,57-58, kumar et. Al 1992

SITE NAME	COMMENTS	REFERENCE
Sujan pura		Chakravarty 1984
Sukhanand	5 shelters found	kumar et.al 1992
Takha ji		Chakravarty 1984
Takshakeswar		Trivedi and Wakankar 58-59
Ubipana	1 shelter found	kumar et.al 1992
Zhintakho	7 shelter found	kumar et.al 1992
Leeki chau		Dept of Archeology and Museums 86-87
Pahargarh		Chakravarty 1984
Premshahi		Chakravarty 1984
Bijori	Chert and Jasper is the rock type of the tool	Chakravarty 1984 and Trivedi 60-61
Bijagad		Chakravarty 1984
Chandgarh		Chakravarty 1984, Krishna 61-62
Ghatak		Chakravarty 1984
Brijpur		Chakravarty 1984, Jadia 61-62
Ambari		Vyas 78-79
Amkho		Chakravarty 1984
Barkhera		Chakravarty 1984
Bawalia		Dharampal 80-81
Bhartipur	6 shelters found, Blades, Lunates, Fluted Core present. Jasper, Chalcedony and Agate is the rock type of the tool	Chandramouli 2010-11
Bhimbetka	762 shelters found. Flake, Blades, Scrapers, Cleavers, Handaxes found made up of Chert, Chalcedony. This is an excavated site.	Misra and Mathpal 1979, Jain 2006, Bajpai 71-72, 72-73,
Bhinyapura		Chakravarty 1984
Bhojpur		Chakravarty 1984
Bineyaka		Chakravarty 1984
Chilthat		Chakravarty 1984
Chiltong		Chakravarty 1984
		Chakravarty 1984, Wakankar

Chuna pani		and Arya 74-75
Bhonrawali hill		Mathpal 1998
Chamriya		Chakravarty 1984
Chatpipalia		Vyas 79-80

SITE NAME	COMMENTS	REFERENCE
Chiklod		Chakravarty 1984, Wakankar and Arya 74-75
Chundelan ki dant		Sagar 76-77
Dhakhora mahadeo		Chakravarty 1984
Diwanganj		Vyas 79-80, 78-79
Donawala		Chakravarty 1984
Gadaria nala		Chakravarty 1984
Gadariatola		trivedi et. Al 74-75
Ghatla	3 shelters found. Microliths present	Gupta 82-83
Ghatpala		Chakravarty 1984
Ghatpipalia		Vyas 78-79
Govind pura colony		Chakravarty 1984
Guptha		Mukherjee 85-86
Haripura		Chakravarty 1984
Hathi tola	11 shelters found	Chakravarty 1984, Bednarik et. Al 1991
Hiren khera		Vyas 78-79
Hissan khera		Vyas 79-80
Imlana		Chakravarty 1984
Kabulpur		Mukherjee 85-86
Kanakhera kalan		Vyas 78-79
Karitalai		Chakravarty 1984
Karmodia		Dharampal 80-81
Katao	3 shelters found	Mukherjee 82-83
Kerio mahadeo		Padhan 2012, Biswas 2012
khabei		Vyas 78-79
Khabai		Vyas 79-80
Kharkod	Microliths present	Dharampal 81-82
Kharwai		Chakravarty 1984, Vyas 95-96
Kaboolpur		Mukherjee, 85-86

SITE NAME	COMMENTS	REFERENCE
Jaora		Biswas 2012
Jhiri	Fluted Cores,Flakes,Trapeze,Scrapers,Burins,Awls,Borers present made up of Crystalline Quartz,Milky Quartz.This is an excavated site.	Sharma 1996
Kharwai		Chakravarty 1984,Bajpai 71-72
Kulahria		Vyas 79-80,78-79
Ladi		Chakravarty 1984
Lakhajoar		Neumayer 2013
Lakhajuar		Chakravarty 1984,Bajpai 71-72
Lalajhiri		Chakravarty 1984
Loharpura		Chakravarty 1984,Trivedi et. Al 74-75
Mahadeo-ki-gupha		Chakravarty 1984
Mahadeva pani		Sagar 76-77
Mahuakhera		Vyasa 79-80
Manchi		Vyas 91-92,78-79
Marutola		Chakravarty 1984
Maser	Microliths present	Mukherjee 85-86
Mogha valley		Nayak and Misra 82-83
Muni baba-ki-kho		Chakravarty 1984
Mushkabad		Vyas 78-79
Muskarabad		Vyas 79-80
Nagori hills	4 shelters found. Microliths present	Padhan 2012 ,Biswas 2012, Vya 78-79
Narkhera		Vyas 79-80, 78-79
Pahar kheri		Chakravarty 1984
Pandapur		University of Sagar 71-72
Pandu nagar		Chakravarty 1984 and Wakankar 68-69

SITE NAME	COMMENTS	REFERENCE
Pengawan		Dharampal 80-81
Putali karar		Chakravarty 1984
Raisen		Chakravarty 1984
Ramchhajja	15 shelter found	Chakravarty 1984
Ramgarh		Chakravarty 1984
Ratanpur		Vyas 79-80, 78-79
Sagona		Vyas 79-80
Satdhara		Agrawal 92-93,78-79
Satkunda	20 shelters found. Microliths present	Neumayer 2013,Gupta 82-83
Sayer	Palaeolithic Tools found	Dayalan 95-96
Silajit		Padhan 2012 ,Biswas 2012
Tilendi		Chakravarty 1984
Udayagiri	2 shelters found	Wakankar and Brooks 1976, Sinha and Sagar 82-83
Urdain		Dharampal 80-81
Urden		Neumayer 2013
Utpahar	5 shelters found	Mukherjee 82-83
Vinayaka		Bajpai 71-72
Vyora		Dharampal 80-81
Kaladungar	10 shelters found	kumar et. Al 1992
Berhat		Verma 92-93
Narsinghgarh		Neumayer 2013
Betas kumar salauya		Chakravarty 1984
Billighat		Chakravarty 1984
Deor kothar		Mishra et. Al 2000-2001
Dhanuhi	Microliths present.This is an excavated site.	Mishra 95-96
Gudh	Flakes and Cores found made up of Chert,Chalcedony,Quartz.	Dayalan and Vyas 92-93
Hanumana		University of Allahabad 78-79,95-96
Itar pahar	Fluted Cores,Parallel Sided Blades,a Point and an Arrow head found	Chakravarty 1984,Sengupta 61-

SITE NAME	COMMENTS	REFERENCE
Khusiar ghat ki pahari		Chakravarty 1984
Madighat	28 shelters found	Mishra 82-83
Abchand		Chakravarty 1984
Amori	3 shelters found	Vijay Singh 79-80
Baroda		Chakravarty 1984
Bhapel		Chakravarty 1984
Gadhpera		Chakravarty 1984
Gandheri nala		Chakravarty 1984
Hapsili		Vijay Singh 80-81
Herapur		Chakravarty 1984
Karta		Vijay Singh 79-80
Nariavali	Fluted Core,Crescents,Trapezes found made up of Agate,Chalcedony,Jasper.	Chakravarty 1984
Pagara		Vijay Singh 80-81
Padow		Vijay Singh 80-81
Patharia		Vijay Singh 80-81
Naryawala		Wakankar and Brooks 1976
Patricota		Vijay Singh 80-81
Ramjhirid		Chakravarty 1984
Sagar		Neumayer 2013
Semra		Vijay Singh 80-81
Karpatiya		Chakravarty 1984
Banjari mata		Chakravarty 1984
Bayan	10 shelters found	Bopardikar et. Al 75-76
Bhotia kalf		Chakravarty 1984
Bodakho		Biswas 2012
Budhani		Chakravarty 1984
Childant		Biswas 2012
Dhotithat		Chakravarty 1984
Hadarey wala		Chakravarty 1984
Jamuniya		Chakravarty 1984
Joshipur		Bopardikar et. Al 75-76

SITE NAME	COMMENTS	REFERENCE
Kesal pura		Chakravarty 1984
Kota karar	3 shelters found	Chakravarty 1984
Mou		Bopardikar et. Al 75-76
Naya pura		Chakravarty 1984 and Wakankar 59-60
Pangoraria		Bopardikar et. Al 75-76
Saru maru ki kothadi		Bopardikar et. Al 75-76
Sej karad hills		Lal and Dogra 60-61
Talpura		Bopardikar et. Al 75-76
Unchakhera		Bopardikar et. Al 75-76
Tunda bharka khoh		Chakravarty 1984
Ghagharia		University of Allahabad 79-80
Chorpura	more than 10 shelters found	Chakravarty 1984
Ahmedpur	30 shelters found	Chakravarty 1984, Mishra 83-84
Gupha masir		Neumayer 2013
Neemkheria		Sinha and Vyas 76-77
Sanchi		Padhan 2012 ,Biswas 2012
Kathotia		Biswas 2012
Apsara Vihar		Pathak 2009
Batki Bundal		Pathak 2009
Bee Dam		Pathak 2009
Bori		Pathak 2009
Chhota Maha deo		Pathak 2009
Chhota Ramkund		Pathak 2009
Chitrashala		Pathak 2009

SITE NAME	COMMENTS	REFERENCE
Churna		Pathak 2009
Eshan shring or Mathew Peep		Pathak 2009
Ghunar		Pathak 2009
Kanji ghat		Pathak 2009
Khari Lane		Pathak 2009
Langi hilla		Pathak 2009
Madai		Pathak 2009
Maradeo		Pathak 2009
Mount Rosa		Pathak 2009
Neemgiri		Pathak 2009
Parewa Pahari		Pathak 2009
Pattan		Pathak 2009
Rajat Prapat		Pathak 2009
Rorighat		Pathak 2009
Sambhar jhil		Pathak 2009
Swem Aam		Pathak 2009
Tapka pani		Pathak 2009
Vrindavan		Pathak 2009
Gudiyam	This is an excavated site.	Banerjee 62-63
Vembakhandiga		Banerjee 63-64
Nagalapuram hills		Banerjee 63-64
Darul	4 shelters found	Ingole et. Al 2007
Mansar		Joshi and Sharma 97-98
Ramgarh		Mishra 94-95
khoupam valley		Singh 83-84
Babadalana		Biswas 2012
Barabakhara		Biswas 2012
Manikmoda		Biswas 2012
Santhara		Biswas 2012
Debrigarh		Biswas 2012
Pandava khara		Dikshit et. Al 97-98
Adhai akshyara		Garnayak 2010-11

SITE NAME	COMMENTS	REFERENCE
Pandava bakhara		Garnayak 2010-11
Tangiri		Biswas 2012
Ulapgarh		Biswas 2012
Vikramkhol		Biswas 2012, Govt. of Orissa 69-70
Gudahandi		Biswas 2012
Jarasandha huli-i		Biswas 2012
Santamundia		Biswas 2012
Sitaghara		Biswas 2012
Sitabhunji		IAR 94-95
Hathigumpha		Biswas 2012 and Chandramouli 2010-11, 14-15
Manikmoda		Biswas 2012
Pakhanapathar-I		Biswas 2012
Jogimath		Biswas 2012
Dhoba taila tangri pahar	Blade, Flakes found were made up of Chert and Quarzite.	Pradhan 2000-2001
Sandhbalda		Pradhan 98-99
Parabadhi		Pradhan 98-99
(?)		Mathpal 1998
Chhatagarh		Pradhan 98-99
Belaghati goja		Pradhan 98-99
Deulgaon ushakothi	3 shelters found	Pradhan 98-99
Ambojhkol		Biswas 2012
Bhimamandali	16 shelters found	Biswas 2012, Pradhan 98-99
Deulluga		Biswas 2012
Gothaparvata		Biswas 2012
Gugusa		Biswas 2012
Khandatareal		Biswas 2012
Kundapitha gumpha		Biswas 2012

SITE NAME	COMMENTS	REFEREN CE
Rajbahal		Biswas 2012
Chhattagarh		Biswas 2012
Ullaphgarh		Govt. of Orissa 69-70
Chandili		Dikshit et. Al 98-99
Chanabera		Dikshit et. Al 98-99
Hemgir hills		Bhargava, Bhoi and Sahoo 97- 98,69- 70
Tongo	Blade,Crescents,Points and Burin found	Pradhan 91- 92
Manikmunda		Ota et. Al 88-89
Lakhamara		Neumayer 2013
Chhenga pahar		Pradhan 93- 94
Charmoda		Biswas 2012
Hingiri-lekhamoda	12 shelters found, Microliths present	Biswas 2012
Imlimoda		Biswas 2012
Lekhamoda		Biswas 2012
Chandali		Biswas 2012
Moda Bhata	2 shelters found	Sharma, Meena and Godhal 2009, Riza Abbas, Rock Art in Rajasthan
Koteshwar Mahadeo hills		Sharma, Meena and Godhal 2009

Hathikheda	1 shelters found. Crystalline Quartzite is the rock type of the tools present.	Kumar and Bednarik 2002, Kumar 2005
Morajhari village	4 shelters found	kumar and Sharma 1999, Bednarik 2000-2001, Kumar 2005, Abbas 2011
Agastya muni ashram	1 shelters found	Abbas 2011
Ajmer	1 shelters found	Abbas 2011
Banjarabhat	1 shelters found	Abbas 2011
Mahadev bhata	2 shelters found	Abbas 2011
Saindra		Abbas 2011
Bajanibhat	Acheulean Scrapers, Handaxes, Flakes found were made up of Chert	Bednarik 2000-2001, Kumar 2005, Abbas 2011

SITE NAME	COMMENTS	REFERENCE
Chatuwala		Abbas 2011
Chula	4 shelters found.Upper-Palaeolithic, Mesolithic tools found	Abbas 2011
Deosam	1 shelter found,Palaeolithic, Copper artefacts found	Abbas 2011
Dundhana	1 shelter found	Abbas 2011
Harsora	2 shelters found.Lower- Palaeolithic, Mesolithic Tools found	Abbas 2011
Jhirana	4 shelters found	Abbas 2011
Kala pahad	6 shelters found.Lower- Palaeolithic, Mesolithic Tools found	Abbas 2011
Khola	1 shelter found	Abbas 2011
Modi	7 shelters found.Chalcolithic tools found	Abbas 2011
Samda	4 shelters found.Chalcolithic tools found	Abbas 2011
Toli	1 shelter found	Abbas 2011
Mundhpur		Abbas 2011
Darr		Abbas 2011,Dept of Archeology and Museum 65-66
Kanyadeh	40 shelter found	Sharma,Meena and Godhal 2009, kumar et. Al 1992,Abbas 2011
Medaki mahadev		Narayan 87-88
Menal		Narayan 87-88
Jognimata		Narayan 87-88,Abbas 2011
Jharian		Narayan 87-88,Abbas 2011
Khoki hathi tat		Narayan 87-88
Gopichand ka chhaja		Narayan 87-88,Abbas 2011
Rampuria		Singh,Vyas and Rao 84-85
Banganga		Biswas 2012, Abbas 2011
Banka		Biswas 2012
Ram tol		Biswas 2012
Rao-ka-chatkya	8 shelters found	Biswas 2012, Abbas 2011
Bhadkiya	Acheulean and Middle Palaeolithic artefacts.	Abbas 2011
Bakan	Acheulean and Middle Palaeolithic,Mesolithic artefacts.	Abbas 2011
Khokhi		Abbas 2011
Keli ka nala	Microliths present	Abbas 2011

Hathitol	Microliths present	Abbas 2011
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SITE NAME	COMMENTS	REFERENCE
Mandol Dam	Microliths present	Abbas 2011
Sukhjhar	Microliths present. Middle Palaeolithic artefacts.	Abbas 2011
Adha Dungar	Upper- Palaeolithic tools found	Abbas 2011
Akoda ka nala		Abbas 2011
Astoli		Sharma, Meena and Godhal 2009
Bhimlat	5 shelter found	Biswas 2012, Narayan 87-88, Abbas 2011
Dholi-mar-ka-tol	2 shelters found, Microliths present	Biswas 2012, Abbas 2011
Golpur	6 shelters found. Middle Palaeolithic artefacts found	Biswas 2012, Abbas 2011
Kala tol		Biswas 2012
Kawarpura	1 shelter found, Microliths present	Biswas 2012, Abbas 2011
Khajuri kudi	1 shelter found	Biswas 2012, Abbas 2011
Palka	2 shelters found	Biswas 2012, Abbas 2011
Fati-sita-ki-tol		Biswas 2012
Kewria	6 shelters found, Microliths present	Biswas 2012, Abbas 2011
Suilkanaka	10 shelters found	Biswas 2012, Abbas 2011
Dharwa	10 shelters found, Microliths present	Biswas 2012, Abbas 2011
Undimaya	2 shelters found	Biswas 2012, Abbas 2011
Nachla	2 shelters found	Biswas 2012, Abbas 2011
Bherupul		Biswas 2012
Khamloi	2 shelter found	Biswas 2012, Abbas 2011
Nardah	8 shelters found	Biswas 2012, Abbas 2011
Naldeh	21 shelters found	Biswas 2012, Abbas 2011

SITE NAME	COMMENTS	REFERENCE
Gararda		Biswas 2012
Kukarjhar	5 shelters found	Biswas 2012, Abbas 2011
Chajja river		Mathpal 1998
Abhaypura	Microliths present	Abbas 2011
Barda Dam	1 shelter found, Microliths present	Abbas 2011
Bewaria	4 shelters found, Microliths present	Abbas 2011
hathidoob	1 shelter found	Abbas 2011
Hai ki dhar	1 shelter found, Microliths present	Abbas 2011
jharnia	1 shelter found, Microliths present	Abbas 2011
Bharopul	3 shelters found. Middle-Palaeolithic tools found	Abbas 2011
Garadada	22 shelters found. Mesolithic, Chalcolithic and Early Historic tools found	Abbas 2011
kalatol	1 shelter found	Abbas 2011
khalli(palkam)	1 shelter found, Middle-Palaeolithic tools found	Abbas 2011
khalli(golpur)	1 shelter found, Middle-Palaeolithic tools found	Abbas 2011
kundia	1 shelter found. Upper-Palaeolithic tools found	Abbas 2011
mohanpura	2 shelters found, Microliths present	Abbas 2011
Parana	1 shelter found	Abbas 2011
Parsia	1 shelter found	Abbas 2011
Rameshwar	1 shelter found	Abbas 2011
Ramjhar	1 shelter found	Abbas 2011
Rawal ka nala	1 shelter found, Microliths present	Abbas 2011
Babaji ki madhi	7 shelters found	Abbas 2011
Badisadri	1 shelter found	Abbas 2011
Ramtol	6 shelters found. Middle-Palaeolithic tools found	Abbas 2011
Chamalianala	3 shelters found	Abbas 2011
Chittorgarh forte	1 shelter found	Abbas 2011
Gugudabar	2 shelters found	Abbas 2011
mainal	1 shelter found	Abbas 2011
mangerdeh	2 shelters found	Abbas 2011
padajhar falls		Abbas 2011
Kujota		Sharma, Meena and Godhal 2009

SITE NAME	COMMENTS	REFERENCE
Bijak ki pahari		Dikshit 62-63
Ganesh doongri	7 shelters found, Microliths present, Pottery found	Dikshit 62-63, Abbas 2011
Bhim doongri		Dikshit 62-63
Banedi	4 shelters found.Mesolithic Artefacts and Chalcolithic, Historical Pottery found	Abbas 2011
Bhainsawal	1 shelter found, Microliths present,Chalcolithic and Historical Pottery found	Abbas 2011
Bheem Dungri	32 shelters found.Mesolithic tools found	Abbas 2011
Bijak Dungri	3 shelters found,Microliths present	Abbas 2011
Brahmma Kund Ki Dungri	2 shelters found	Abbas 2011
Budhi Gangaur	1 shelter found	Abbas 2011
Dantala		Abbas 2011
Jaisinghpura	1 shelter found	Abbas 2011
Buchara	7 shelters found.Mesolithic Artefacts and Chalcolithic, Historical Pottery found	Abbas 2011
Jeengor		Abbas 2011
Kalabhata	2 shelters found.Chalcolithic, Historical Pottery found	Abbas 2011
Sarund	1 shelters found, Microliths present.Chalcolithic and Historical Pottery found	Abbas 2011
Gagaron	10 shelters found	kumar et. Al 1992
Changeri	10 shelters found	kumar et. Al 1992
Rasoda	1 shelters found	Abbas 2011
Padakho	25 shelters found	kumar et. Al 1992
Amjhirinala	50 shelters found.Upper-Palaeolithic tools found	kumar et. Al 1992,Abbas 2011
Harishchandra dam	20 shelters found	kumar et. Al 1992
Kholvi	5 shelters found	kumar et. Al 1993,Abbas 2011
Khejadiabhup	5 shelters found	kumar et. Al 1992
Kanjadei		Neumayer 2013
Narsinghi Mataji	6 shelters found	kumar et. Al 1992
Jawahar Sagar dam	150 shelters found	kumar et. Al 1992
Adharshila	15 shelters found	kumar et. Al 1992
Gepranath	30 shelters found	Kumar et. Al 1993 ,Abbas 2011
Garedamahadeo	25 shelters found	kumar et. Al 1992
Kishan bilas	128 shelters found	Vyas and Saran 81-82
Chatteneshwar	35 shelers found	kumar et. Al 1992



SITE NAME	COMMENTS	REFERENCE
Teepanya	4 shelters found	kumar et. Al 1992
Darra	50 shelters found	kumar et. Al 1992
Kalaji ki kui	15 shelters found	kumar et. Al 1992
Sorsan ki Mataji	50 shelters found	kumar et. Al 1992
Kamdhat	10 shelters found	kumar et. Al 1992
Bukki Mata	1 shelter found	Abbas 2011
Chandrasel	Microliths present	Abbas 2011
Garadia mahadeo	3 shelters found, Microliths present	Abbas 2011
Kapildhara	58 shelters found	kumar et. Al 1992
Desuri		Abbas 2011
Nadol		Abbas 2011
Narlia	Microliths present, Pottery found	Abbas 2011
Sehda	1 shelter found	Abbas 2011
Amareshwar	1 shelter found	Abbas 2011
Sholeshwar	6 shelters found	Abbas 2011
Bhitroan	1 shelter found. Copper Slag found	Abbas 2011
Sohanpura	6 shelters found, Microliths present. Handaxe, Scraper found	Sharma, Meena and Godhal 2009, Abbas 2011
Ajitgarh	6 shelters found. Mesolithic and Chalcolithic artefacts, Stone Beads found	Abbas 2011
Guda Goharji	6 shelters found. Rang Mahal Pottery found	Abbas 2011
Mount Abu	2 shelters found	Abbas 2011
Chandravati	1 shelter found, Microliths present	Abbas 2011
Idar	2 shelters found	Abbas 2011
Viratnagar	Big Quartz crystal and Black Chips is the rock type of the tool	Sharma, Meena and Godhal 2009
Khola Dungari		Sharma, Meena and Godhal 2009
Chhataneshwar		Sharma, Meena and Godhal 2009
Kumuttipati		Chandramouli 2010-11
Mavadaippu		Malla 2014
Mavadaippu		Chandramouli 2010-11
Vellerukkanpalayam		Malla 2014
Oppathavadi		Chandramouli 2010-11
Kombapatti		Chandramouli 2010-11

SITE NAME	COMMENTS	REFERENCE
Karuvellumpatti		Biswas 2012
Khadavaumalai		Biswas 2012
Mungilalai		Biswas 2012
Thandikundi		Biswas 2012
Pakkiali		Biswas 2012
Nelkuttipali		Kumaran and Saranya 2009
Sirumalai		Chandramouli 2010-11
Tattakuzhikadu		Chandramouli 2010-11
Melpatti		Chandramouli 2010-11
Andimalai		Chandramouli 2010-11
Attakuddai		Chandramouli 2010-11
Kuruvinayanapalli		Chandramouli 2010-11
Malachandram		Biswas 2012 And Chandramouli 2010-11
Palani hills	5 shelters found	Kumaran and Saranya 2009
Maharajakadai		Biswas 2012 and Chandramouli 2010-11
Mallapadi	This is an excavated site	Biswas 2012 and Chandramouli 2010-11
Moongilpudar		Chandramouli 2010-11
Midippinayanapalli		Chandramouli 2010-11
Ormanagunta		Chandramouli 2010-11
Othikuppam		Chandramouli 2010-11
Sundekkuppam		Chandramouli 2010-11
Thalapalli		Chandramouli 2010-11
Mayiladumparai		Biswas 2012 and Rajan 1991
Oppathavadi		Biswas 2012 and Chandramouli 2010-11
		Biswas 2012 and Chandramouli

Paiyampalli	This is an excavated site	2010-11
Thallapalli		Biswas 2012, Chandramouli 2010-11
Sanarappan		Biswas 2012

SITE NAME	COMMENTS	REFERENCE
Anaipatti		Chandramouli 2010-11
Kamayakavundanpatti		Chandramouli 2010-11
Karungalakudi		Chandramouli 2010-11
Kidaripatti		Chandramouli 2010-11
Malaipatti		Chandramouli 2010-11
Muttupatti		Chandramouli 2010-11
Muttuppatti		Chandramouli 2010-11
Tiruvadavur		Malla 2014
Vikkaramangalam		Malla 2014
Salakkora		Chandramouli 2010-11
Sikur		Chandramouli 2010-11
Konavakkarai		Chandramouli 2010-11
Kuttungalpatti		Chandramouli 2010-11
Paikkal		Chandramouli 2010-11
Sundasingam		Chandramouli 2010-11
Thengu marahada		Chandramouli 2010-11
Iduhatti		Chandramouli 2010-11
Karikkiyur		Chandramouli 2010-11
Kumbavari		Chandramouli 2010-11
Vellerikombai		Malla 2014
Yerpettu		Malla 2014
Iduhatti		Chandramouli 2010-11
Nelpali Alai		Kumaran and Saranya 2009
Mungilkuzhi Kadu		Kumaran and Saranya 2009
Nainavarai Alai		Kumaran and Saranya 2009
Malayadipatti	Quartz Flakes, Fragments, Tools and Cores Present	Chandramouli 2010-11
Tirumalai		Chandramouli 2010-11
Munandipatti		Chandramouli 2010-11
Ulkkombai		Malla 2014
Pananparambu		Chandramouli 2010-11
Tirumalpadi		Chandramouli 2010-11
Vettavalam		Malla 2014

SITE NAME	COMMENTS	REFERENCE
Melakuppam		Malla 2014
Alangayam		Chandramouli 2010-11
Alanguppam	3 shelters found	Malla 2014
Anaikundu		Chandramouli 2010-11
Appukkal		Chandramouli 2010-11
Athithangal		Malla 2014
Chandirapuram		Chandramouli 2010-11
Chokkarishi-kuppam		Malla 2014
Cholavaram	2 shelters found	Chandramouli 2010-11
Chennarayanpalli		Chandramouli 2010-11 and Malla 2014
Chinna-palampakkam		Chandramouli 2010-11
Chinna-damal-cheruvu		Malla 2014
Chinna kandili		Malla 2014
Eachampattu		Malla 2014
Elayanagaram		Malla 2014
Erthangal	4 shelters found	Malla 2014
Gittapalli		Malla 2014
K.mottur		Malla 2014
Kamalapuram		Malla 2014
Kandli		Chandramouli 2010-11
Karkur	2 shelters found	Chandramouli 2010-11
Kothakuppam	4 shelters found	Malla 2014
Kothamarikuppam	4 shelters found	Malla 2014
Kottamitra		Malla 2014
Kottaramadugu		Malla 2014
Kudumipatti		Malla 2014
Lakshmi ammal puram		Malla 2014
Lingundram	3 shelters found	Malla 2014
Mahimandalam hill		Malla 2014

SITE NAME	COMMENTS	REFERENCE
Malayampattu	3 shelters found	Malla 2014
Meenur		Malla 2014
Morasapalli		Malla 2014
Mungappattu		Malla 2014
Modikuppam		Chandramouli 2010-11
Nagal	2 shelters found	Malla 2014
Namalai Gundu		Malla 2014
Netterimalai		Chandramouli 2010-11
Pachur		Chandramouli 2010-11
Nalanganallur(boligundu)		Malla 2014
Nalanganallur(gummimalai)		Malla 2014
Paiyampalli(sothaimalai)		Malla 2014,Rao 64-65
Pakkam		Malla 2014
Paravakkal		Malla 2014
Paravaikkal	6 shelters found	Chandramouli 2010-11
Pohular	8 shelters found	Chandramouli 2010-11
Poonkulam	2 shelters found	Chandramouli 2010-11
Rajakuppam		Malla 2014
Rathinagiri hill		Malla 2014
Ratnagiri		Chandramouli 2010-11
Samarishi kuppam	2 shelters found	Malla 2014
Sanniyasiguddai		Malla 2014
Sempalli		Chandramouli 2010-11
Sempalli(anuppalagundu)	3 shelters found	Malla 2014
Sempalli hill		Malla 2014
Sendathur		Malla 2014
seykundram		Chandramouli 2010-11
Sivnathapuram		Chandramouli 2010-11

thattaparai	Malla 2014
Upparapalli hill	Malla 2014

SITE NAME	COMMENTS	REFERENCE
Vairangalmalai		Malla 2014
Veersettipalli		Malla 2014
Chandirapuram		Chandramouli 2010-11
Ratnagiri		Chandramouli 2010-11
Uranithangal		Nambirajan 99-2000
Alambadi		Chandramouli 2010-11
Kilvalai		Chandramouli 2010-11
Kollur		Chandramouli 2010-11, Thirumurthy 96-97
Nayanur		Chandramouli 2010-11
Neganurpatti		Chandramouli 2010-11
Padiyandal		Chandramouli 2010-11
Perumukkal		Chandramouli 2010-11
Settavarai		Chandramouli 2010-11
Tondur		Malla 2014
Udayarnattam		Malla 2014
kuliratti		Chandramouli 2010-11
Kilavarai		Kumaran et. Al 2012
Mangalam kombu		Kumaran et. Al 2012
Manjampatti		Kumaran et. Al 2012
Panchalur		Kumaran et. Al 2012
Periyaduraikombai		Kumaran et. Al 2012
Periyur		Kumaran et. Al 2012
Polur		Kumaran et. Al 2012
Vellerukkan		Rajan 1996
Seekur		Rajan 1996
Paiyampalli		Rajan 1996
Mudippinayanapalli		Rajan 1996
Cirumalai		Rajan 1996
Chambakkad or Kulukkala		Chandramouli 2010-11
Vannnthurai or Rakthamadichanchal		Chandramouli 2010-11

SITE NAME	COMMENTS	REFERENCE
Attalla		Chandramouli 2010-11
Pathipura		Chandramouli 2010-11
Aalampatty odavayckal		Chandramouli 2010-11
Jallimala		Chandramouli 2010-11
Vaimala		Chandramouli 2010-11
Mandayottimala		Chandramouli 2010-11
Chinnavendru		Chandramouli 2010-11
Alapatty		Chandramouli 2010-11
Malasapatty		Chandramouli 2010-11
Kodanthoor		Chandramouli 2010-11
Nelladichanpara		Chandramouli 2010-11
Ezhuthalamad		Chandramouli 2010-11
Rasulpur	Lunate, Blade, Flakes found	Pradhan et. Al 2002, Kumar and Pradhan 2016
Jharauti	2 shelters found	Gupta 64-65
badrauli		Gupta 63-64, Kumar and Pradhan 2016
Jajauli	8 shelters found,	Gupta 63-64, Kumar and Pradhan 2016
Patsal	4 shelters found. Fluted Cores, Blades, Points and Chips present made up of Chert, Chalcedony.	Gupta 63-64, Kumar and Pradhan 2016
Rasilpur	Microliths present	Gupta 63-64, Srivastava 76-77
Fatehpur sikri		Gupta 59-60, Kumar and Pradhan 2016
Madanpura		Trivedi 76-77, Kumar and Pradhan 2016
Likhunia	3 shelters found	Wakankar and Brooks 1976

Bhaldaria	1 shelter found	Wakankar and Brooks 1976
Lohari	1 shelter found	Wakankar and Brooks 1976
Sugdaria	2 shelters found	Wakankar and Brooks 1976
Andar sukhdar	1 shelter found	Wakankar and Brooks 1976

SITE NAME	COMMENTS	REFERENCE
Tharpatra	1 shelter found	Wakankar and Brooks 1976
Chandawa		Sharma et. Al 69-70
Chandatari	Microliths present	Sharma et. Al 69-70
Lakhahar		Sharma et. Al 69-70
Bara		Mishra 94-95
Daria		University of Allahabad 70-71
Peari		University of Allahabad 70-71
Vasaha		Sharma 63-64
Koskan gadha	Microliths present	Sharma 63-64,Singh 69-70
Deoghat		University of Allahabad 62-63
Ramgarh		University of Allahabad 62-63
Mujara tank	8 shelters found	Mishra 94-95
Geruaha pahar	4 shelters found,Flakes and Cores, Parallel Sided Blades,Points,Lunates,Triangles found made up of Chert,Agate,Chalcedony. Red Ware Pottery,Reddish Brown Sherds found	Tewari andSrivastava 2010-2011
Uleni		Regional Archeological Organisation 93-94
Doona pani		Hemraj 91-92
Banda	1 shelter found	Wakankar and Brooks 1976
Markadi	1 shelter found	Wakankar and Brooks 1976
Manzawan	1 shelter found	Wakankar and Brooks 1976
Serhat	1 shelter found	Wakankar and Brooks 1976
Malwa	1 shelter found	Wakankar and Brooks 1976
Alma uldan	1 shelter found	Wakankar and Brooks 1976
Bargal	1 shelter found	Wakankar and Brooks 1976
Karpatia	1 shelter found	Wakankar and Brooks 1976
Chitrakaut	1 shelter found	Wakankar and Brooks 1976
Right bank of Alaknanda		Garhwal university 83-84

Semar sadhopur	Mesolithic tools found	BHU 99-2000
Aurwatand	Mesolithic tools found	BHU 99-2000

SITE NAME	COMMENTS	REFERENCE
Bhutwara khurd		Tewari and Singh 2002
Nakatidari		Tewari 97-98
Nimbia ka tanda		Tewari 97-98
Dhandhara vali mana		Tewari 97-98
Bargarh ka pahari		Chakroborty and Chakroborty 2000- 2001
Banbaira pahar		Chaturvedi et. Al 78-79
Pahti dari		Chaturvedi et. Al 78-79
Sidh nath ki dari		Chaturvedi et. Al 78-79
Laharia dih	2 shleters found.This is an excavated site.	Jataswal 80-81
Suga pankh		Gupta 79-80
Sitaji ki kohbar		Gupta 79-80
Mahadev		Gupta 79-80
Kuthalahawa		Gupta 79-80
Kolare		Gupta 79-80
Kaire		Gupta 79-80
Jharia		Gupta 79-80
Duara		Gupta 79-80
Chhatama		Gupta 79-80
Jafarabad		Dept of Archeology, Govt. of UP 77- 78
Pathraura		Dept of Archeology, Govt. of UP 77- 78
Sherwan		Dept of Archeology, Govt. of UP 77- 78
Baraila		BHU 62-63
Khuraila		BHU 62-63
Saudog forest		BHU 62-63
		Wakankar and Brooks 1976 and

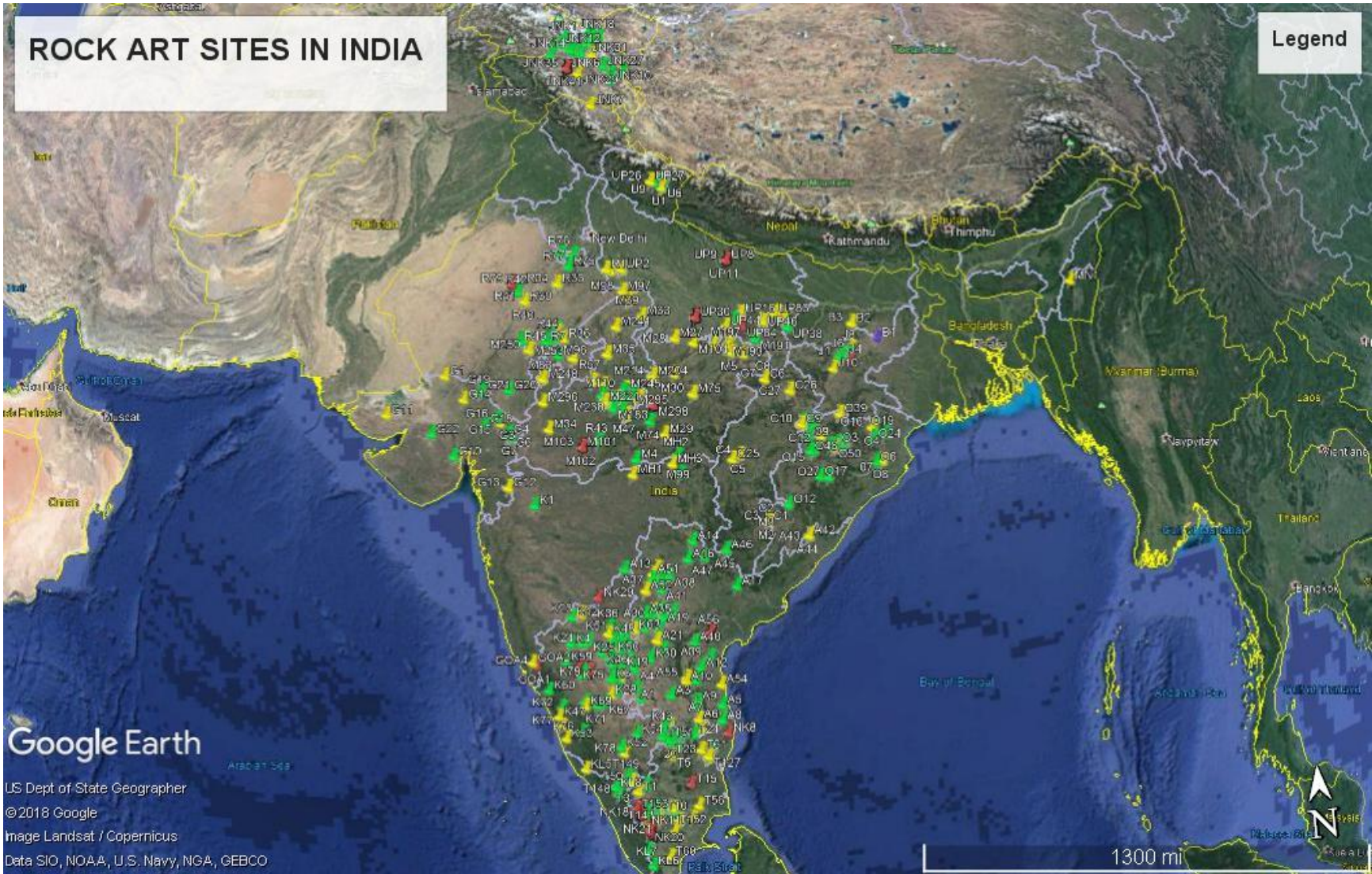
Panchamukhi	6 shelters found	BHU 62-63
Kohbar	1 shelter found	Wakankar and Brooks 1976 and BHU 62-63
Vijayagarh	2 shelters found	Wakankar and Brooks 1976 ,RK Varma 88-89
Dholakia pahar		Singh et. Al 75-76

SITE NAME	COMMENTS	REFERENCE
Jatwa pahar		Singh et. Al 75-76
Samdevi ka pahar		Singh et. Al 75-76
Kirahia pahar		Singh et. Al 75-76
Bhamwan		RK Varma 88-89
Dakruwaghat		RK Varma 88-89
Bedia	2 shelters found	Wakankar and Brooks 1976 and University of Allahabad 62-63
Baghai kor	2 shelters found. This is an excavated site.	Wakankar and Brooks 1976 and University of Allahabad 62-63
Baga pahari		University of Allahabad 62-63
Ronp		Biswas 2012 ,Univesity of Allahabad 56-57
Lekhania	5 shelters found	Biswas 2012 ,Univesity of Allahabad 56-57
Kauva khoh		Biswas 2012
Kandakota	2 shelters found	Wakankar and Brooks 1976
Chemanva	1 shelter found	Wakankar and Brooks 1976
Lekhania(son)	5 shelter found	Wakankar and Brooks 1976
Bairgarh		Pandeya 61-62
Gahla shahpur		Pandeya 61-62
Churiyari	3 shelter found	Kumar and Pradhan 2016
Sohagi hill		Varma and Misra 75-76
Kumaon hills		Agrawal and Joshi 1978
Lekhu udyar		Biswas 2012
Phadkanauli		Biswas 2012
Lwethep		Biswas 2012
Kafarkot/petsal		Biswas 2012
Phalseema		Biswas 2012
Jaskot		Biswas 2012
Hatwalghora		Biswas 2012

SITE NAME	COMMENTS	REFERENCE
Morhana pahar	7 shelters found.This is an excavated site.	Wakankar and Brooks 1976
Lad bedia	2 shelters found	Wakankar and Brooks 1976
Baga	3 shelters found.	Wakankar and Brooks 1976
Morchahawa	1 shelter found.	Wakankar and Brooks 1976
Khari patheri	2 shelters found	Wakankar and Brooks 1976
Munni baba	1 shelter found.	Wakankar and Brooks 1976
Karikal	1 shelter found.	Wakankar and Brooks 1976
Vitragal	1 shelter found.	Wakankar and Brooks 1976
Rupai gundu	1 shelter found.	Wakankar and Brooks 1976
Belarayan gadda	1 shelter found.	Wakankar and Brooks 1976
Benakal	1 shelter found.	Wakankar and Brooks 1976
Togal gudda	1 shelter found.	Wakankar and Brooks 1976

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Legend



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