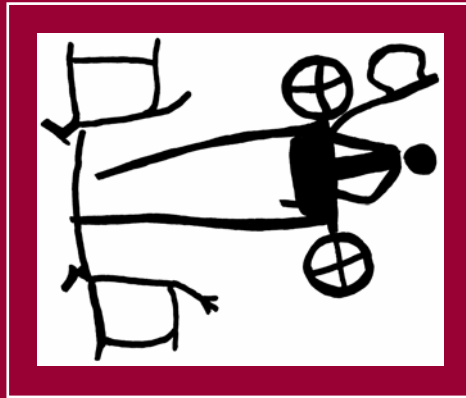
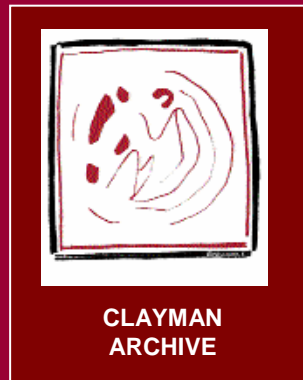


Chariots in the Chalcolithic Rock Art of Indian

A Slide Show



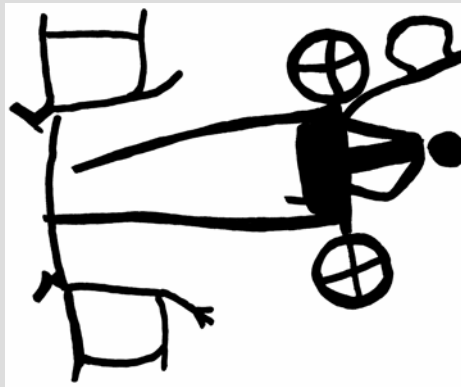
Neumayer Erwin



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Chariots in the Chalcolithic Rock Art of Indian

A Slide Show



Neumayer Erwin

Foreword

Can we have a history of images that treats pictures as more than simply a reflection of something else, something more important happening somewhere? Is it possible to envisage history as in part determined by struggles occurring at the level of the visual?

What if pictures have a different story to tell, what if --in their luxuriant proliferation-- they were able to narrate to us a different story, one told, in part, on their own term?

Christopher Pinney

In: Photos of the Gods

The fallacy of constructing "origins" makes und unmakes archaeology. If it comes to chariots it has found its true metaphor, it can rock and it can roll, it can bring down the cities of the adversaries, and today's victor can haul the vanquished adversary shackled around the cities perimeter.

Since quite some time the battle rages in South Asian antiquarian speculation as to the origins of the "Hindu culture": Was it brought to India, or was it there since time immemorial? Questions which were overdone already 100 years ago get a new lease of life: Is the Indus - Harappa - Saraswati Culture Complex the origin of everything which is now declared "Hindu", or was that shaped somewhere else? Or did that --what was shaped somewhere else-- get assimilated and shaped itself by what was there, and did that in return evolve into something else? A wide field for linguists, archaeologists, geologists and lately genetic biologists, to sift through these cross-layered sands of time.

In come the rock pictures in their luxuriant proliferation: I always wondered why this source was not tapped earlier. And I do not know really if it helps to do so: Solve the pending questions as to where the PIE --Pre Indo European-- speakers came from, if they had horse and knew to ride on or did they know only how to yoke horses to their chariots, their much loved ride, their rath? Did they bring their Soma drunken verses ready or had they to make it all up there? Where? When?

It so happens we are dealing with a very elusive object: We have cities as big as the late bronze age allowed, alas without horses, but carts and wheels en miniature, wheeled toys and marks of wheels on city roads, with cattle as draught animals alone. All we got from then is a number of toy carts made of

clay and one a miniature bronze chariot from Daimabad, the find from an outlying area of the Harappan Culture Region deep down in the Deccan. It is only this chariot which gives away enough on technological details to understand that the war chariot was known, but the draught animals are still long legged oxen. But there we also see a yoke fit for the neck of horses rather than cattle, and loops at the yoke serving as reign-sorters fit to guide crossed reign trains- a necessity for a fast moving chariot (Fig. 78).

About the same time we have the Rig Vedic Literature, a thousand verses eulogizing the back of steeds, the strength of axles, the rhythm of wheels: Gods and Heroes speeding along the universe --soma stoned-- ready to absolve and ready to demand!

Again the same time in some more or less hidden rock shelters people drew --amongst other things-- figures of chariots and their charioteers. Diminutive mostly but at times quite elaborate and detailed they drew chariots and their draught animals, cattle mostly, but almost equally often non-bovine animals. Charioteer and warrior make up the crew, armed with heavy metal axes of the distinct shapes which antiquarians know so well from north Indian "Copper Hoard" finds, mostly non-associated culturally, but by now fairly well placed chronologically into the middle of the Second Millennium BC.

True, chariot depictions are rare --less than 200 are known to me, which might sound a lot, but considering the many ten thousands of figures in chalcolithic rock art panels, it is like the proverbial needle in a haystack.

Still, if one picture counts for 1000 words, then here we have tomes of illuminated treasures. Visuals which have been fashioned by people of the very time when chariots were around.

Chariots represent an apex technology, showing not only a complicated mechanical device, it demands at the same time complicated social/economical pre-requisites: The herding and training of horses, the handling and engineering of different compound materials and interlocking movable and static components. Further a adequately structured society which could handle the schism between ruler --the rider of the rath-- and the ruled, the "mechanics" and the slaves, the soldiers and the priests.

The chariot --as long as it lasted-- was the pedestal of the social elevation for Rules, Heroes and Gods. And even if we should see in the painted chariots only the Icons of Gods, we know that the social structure of the celestials is just the mirrored image of that of the terrestrials.

Here lay the problems in "reading" the chalcolithic rock pictures: Many of the pictures are under layers of later paintings, in the same way as their own layer of pigment lays on top of earlier paintings, at times distanced thousands of years. Rarely are this chariots part of narrative compositions which could photographically be documented. Most of the figures are no more then 20 cm at its longest. The state of preservation in most rock art panels is very uneven, some figures will be quite visible and not obscured by later pictures, others are so faint that only trained eyes can see. Often only the "pigment shadow" where the original pigment was has remained like a stencil. It is like interpreting a much worn seal or sealing.

Interpretation has its own problems, it is highly subjective, blurred by what one knows from somewhere else and what one would like to know to answer questions which were formulated for other reasons at other times.

In these rock pictures we see a visual narrative which has bridged time spans we never would expect to be bridged in any other medial transfer we are familiar with. Imagine a song 3500 years old which you will suddenly hear! So with visuals, although you can see it again and again, you don't know the visual "vocabulary". Some hierarchies of sizes you may understand, also the perspective and its twists and turns might not so unfamiliar after some time. But then there will remain some crucial problems we can not really unriddle.

Of course there is the problem of direct date: Leroi-Gourhan could mentioned in the 1960ies .. "*There is a yet no method to date rock paintings directly!*", so it remained --by and large.

Still in India we have the good fortune that rock pictures were placed one over the other at the same rock walls from the late stone age to historic times. By analyzing styles and thematic content of the rock art one can derive at a structured stratigraphy of style and themes and with that we derive at a relative chronology.

An other favorable fact in India is the appearance of the Brahmi script by 300 BC as a fully developed imperial instrument. This Brahmi script --the mother script of all south Asian writing systems-- changes over times, the style and times of these changes are know. Some of the rock-painting panels include also donor inscriptions in the respective Brahmi characters. This allows to date the pictures styles and according the styles of writing.

But what is important here: it provides us with a well defined dividing line of historic versus "pre-historic" art. In the Indian terminology it is the

have to be understood as "pre-historic" and the "Protohistoric", since a good measure of Indian "religious" lore goes back to much earlier times and is understood to have been transferred over a period of more then 1000 years by hereditary priestly clans, specialists in the complicated sacrifice practices, who by their choreographed word by word memorization of sacrificial texts and heraldic poetry won not only of religious status, but were found to be genuine early examples of the Indo European Language, containing older material from times long before it was set down in writing..

The Vedic literature so transferred is thought to have originated in the in the second Millennium BC by people or a class of people who had come from Central Asia via Iran-Afghanistan and Sindh into the Harappan Culture region, which by then was already on the path of disintegration into less centralized rural based culture regions.

This period saw the influx of new people and tribes coming from the North west, who brought with them new burial practices as well as other archaeologically relevant material innovations, one of which were the horse and the chariot.

Their relation/affiliation --cooperation or antagonism-- towards the Harappan urban society is not really understood yet. Linguists see in them Indo-European speakers or the Arians --as a much discredited term runs.

All this touches spheres which we surely cannot solve by looking at some chariot depictions in prehistoric rock art. But then we also have other chronological markers: The distinct axe forms of the "Copper Hoard" implements, found at many places all over North India from Rajasthan to Bengal. (See Yule,P., 1985.)

These weapons --Axes, spear heads and other heavy metal objects-- were mostly found in hoard deposits, unrelated to other cultural materials. Dating is in most cases questionable but by now the origins of these "axes" into the middle of the 2nd Millennium BC is quite secure. These axe forms appear as the standards or weapons of display along with the warriors and charioteers in the Rock pictures (Fig. C41, C 52, C 56 -61 etc.).

We know that these weapons derive from a chronological horizon between the end of the Harappan period and the establishments of the later chalcolithic cultures which by then have lost most of the urban features. In relative terms this would be between 1800 and 1200 BC.

These animals shown pulling the rock art chariots are cattle as well as animals which are surely not cattle but also can not outright be addressed as

equides. Their form is schematic, as most animal figures were drawn in the chalcolithic rock art in India.

Cattle are easy to recognize by their horns and the distinct hump on their shoulders. But the other --the non bovines-- are not so clear. They are assembled of that conventionalized features which make animals: A square body four legs, head and tail, which might be that of -- what? At times more or less a horse, at times a deer or antelope (Fig. C26), more or less. A mane, but not quite as a horse at the back of the neck, but also at the throat too (Fig. C 2-3, C 8-10, C 23-5, C27-31, etc).

So we can not outright say that the non-bovine animal drawing a chariot is a horse: But what else? What other animal is yoked to a chariot?

True, the horse is not native to India, it does not appear in the archaeological material of the mesolithic period, nor in mesolithic rock art. Also not appearing in rock art is the wild ass, today still found in the salt marshes of the Rann of Kachchh in Gujarat, but it might have had a wider range during former times. Howsoever the wild ass does not appear in the rock art of the mesolithic hunter-gatherers --or has not been recognized yet.

On the other hand if we understand the chariots as Icons of Gods or Heroes, the animals can be chimeras, fantastic animals, as indeed they appear in the historic rock art of the Mahadeo Hills, where gods or Heroes ride fantastic animal of the kind we know from the early Buddhist sculptures at Bharhut and Sanchi etc, "Makrama" composite animals, snake like bodies with cows or horses heads (Fig. 99).

If we take the chariots in the rock art as pictures of Gods, we do not need to expect the animals as real species. We know from later Indian art that gods can have many different species as their "vahanas" or vehicles, nor do we need to expect the vehicles to conform to ordinary mechanics or its rational limitations as we see in later vahanas, which can fly, being pulled by seven horses or having other fantastic features.

Contemporaneous with the chariots appear the depictions of persons standing on cattle --and in a few cases also on elephants (Fig. C 88,C 92-5). Not much later comes riding by warriors with javelins and bow and arrow. These figures are rare, still they appear often in chariot related scenes or close to chariot depictions (Fig. C 30; C 69; C 88).

Here we come the critical point: Rock Art in India --through tremendous rich-- is multilayered, at times well preserved, but without absolute dates!

In the Historic rock art --where we have quite reliable time brackets for

their origins on account of the accompanying writings--, horse riding will be the singular most prominent theme. Indeed, historic rock art is made up of armed horse-riders.

Horse-rider appear in extensive narrative panels together with everything one can ride on: Riders on horses, riders on elephant, riders on fantastic animals, and lastly riders on camels. But here we are already well in the medieval period of India.

By 1000 AD rock art tradition tapers out. No large panels are attempted any more, the few pictures we can recognize as deriving from the later periods are badly executed, copying older subjects without really being able to grasp the meaning or forms. It is as if rock art has fled somewhere else. I presume it was transferred to house walls.

Indeed, it is this house wall painting tradition which even now must be considered as one of the most lively art traditions in India. Millions of square meters of clay-walls of rural and urban house walls are even nowadays repaired and re-painted after the rainy season has lashed them. The paintings follow a traditional theme according to the cycle of the seasonal calendars, the solar and lunar calendars, religious and social strictures and individual preferences and styles. The outcome can be multifaceted: sex-defined symbolism, cast defined strictures, regionally defined practices, paired with individual aspirations, and importantly: Made almost exclusively by women!

Indian house wall painting is where India's painting lives as externalized ideology of the many peoples, their many aspirations and many limitations expressed in all the idiosyncrasies human mind is able to get afflicted too. From here it influenced urban pictorial traditions deeply and continuously.

We are here where the Arthashastra observes 2500 years ago: At ..."the public spaces... where the spies of the king should take notice of consent and dissent".

That all this this should be still expressed in horse riders, chariots and cattle should be not only researched by the antiquarian sciences and art historians, but equally by the linguists, the sociologists and the political scientists.

INDEX

Site	District	State
Abchand	Sagar	Madhya Pradesh
Adarshila	Mandasor	Madhya Pradesh
Asan River Valley	Morena	Madhya Pradesh
Asan River - Pahargarh	Morena	Madhya Pradesh
Badami-Hiregudda	Bijapur	Karnataka
Bangawan	Raisen	Madhya Pradesh
Benakal Forest	Raichur	Karnataka
Bhopal-Dharamपुरi	Bhopal	Madhya Pradesh
Chatur Bhoj Nath Nulla	Mandasor	Madhya Pradesh
Chibbar Nulla	Mandasor	Madhya Pradesh
Daimabad	Ahmednagar	Maharashtra.
Edakal Cave	Khozikode	Kerala
Firengi	Raisen	Madhya Pradesh
Gelpur	Raisen	Madhya Pradesh
Hire Benakal	Raichur	Karnataka
Jaora	Raisen	Madhya Pradesh
Kanjadei	Kota	Rajasthan
Kathotia	Sehore	Madhya Pradesh
Katiria Kund	Mandasor	Madhya Pradesh
Koppagallu	Bellary	Karnataka
Mahadeo Hills-Agamdwar	Hoshanagabad	Madhya Pradesh
Mahadeo Hills-Jalawatrun	Hoshangabad	Madhya Pradesh
Makoriya	Raisen	Madhya Pradesh
Maski	Raichur	Karnataka
Moisaillana Guddu	Raichur	Karnataka
Narsingharh-Kotra	Raigadh	Madhya Pradesh
Patsal	Agra	Uttar Pradesh
Putli Karad	Raisen	Mahdya Pradesh
Raisen- Hati Tol -Ramchaja	Raisen	Madhya Pradesh
Yerdanur	Sangareddy	Andhra Pradesh

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Indian Rock Art Regions

Sites where chariots/carts were found

Attock Bridge; Pakistan

Sulaiman mountains; Sindh; Pakistan

Chambal River, Chatur Bhoj Nath Nulla, Asan River

Kaimur Hills, Sohagi Ghat,

Vindhya Hills, Bhimbetka, Raisen, Kathotia, Firengi

Mahadeo Hills, Panchmarhi

Daimabad; Chalcolithic Bronze Hoard

Krishna - Tungabhadra Doab

Edakal Cave, Kerala

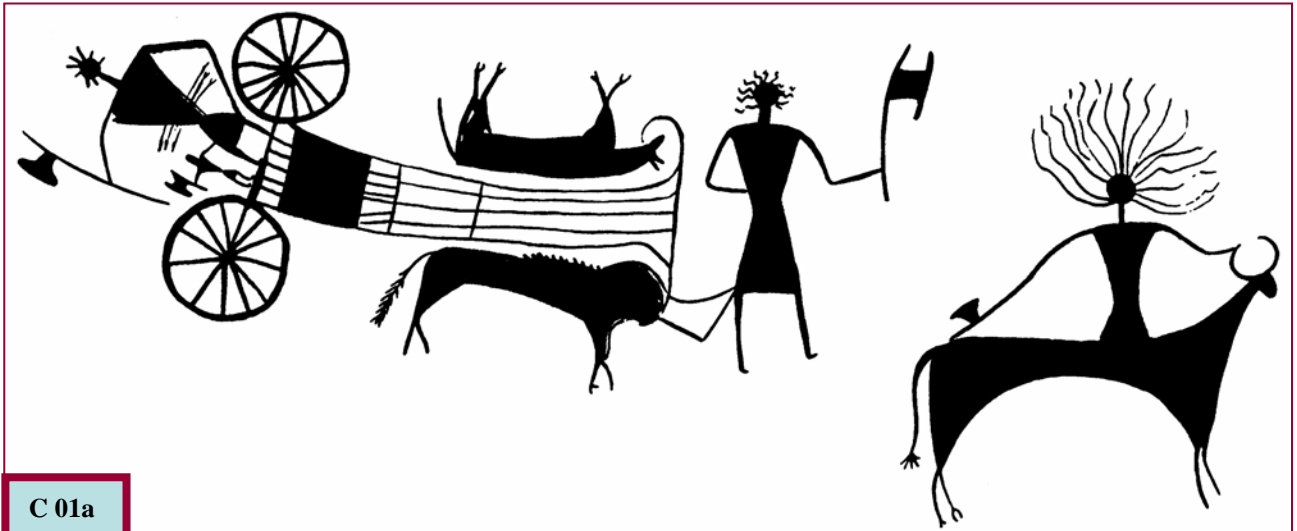


C 01

*C 01 / C 01a
 Dekan - Adarshila; Chalcolithic; Red;
 Length of the right bull 20 cm*

A chariot drawn by non-bovine animals is manned by a large and a diminutive axe man. The vehicle is led by a large axe-wielding groom and preceded by a frizzle haired deity(?) riding a bull.

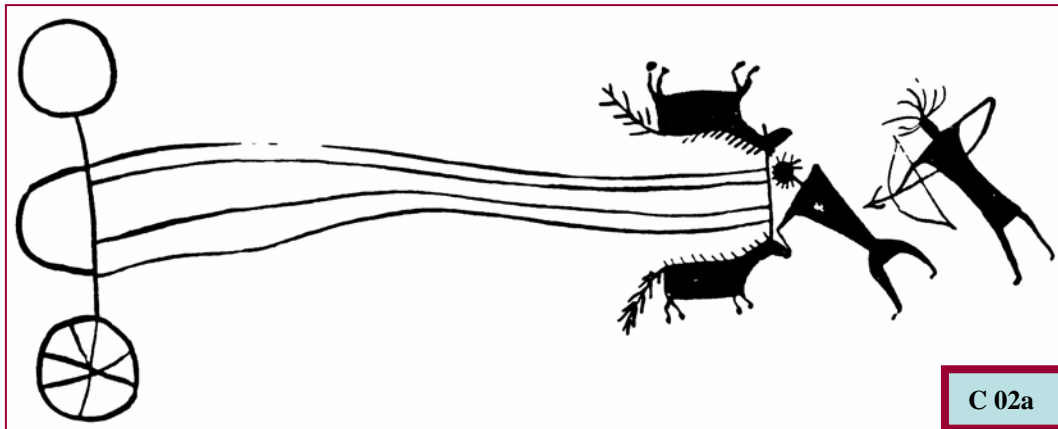
The chariot is covered by a semi-opaque dust patina,



C 01a

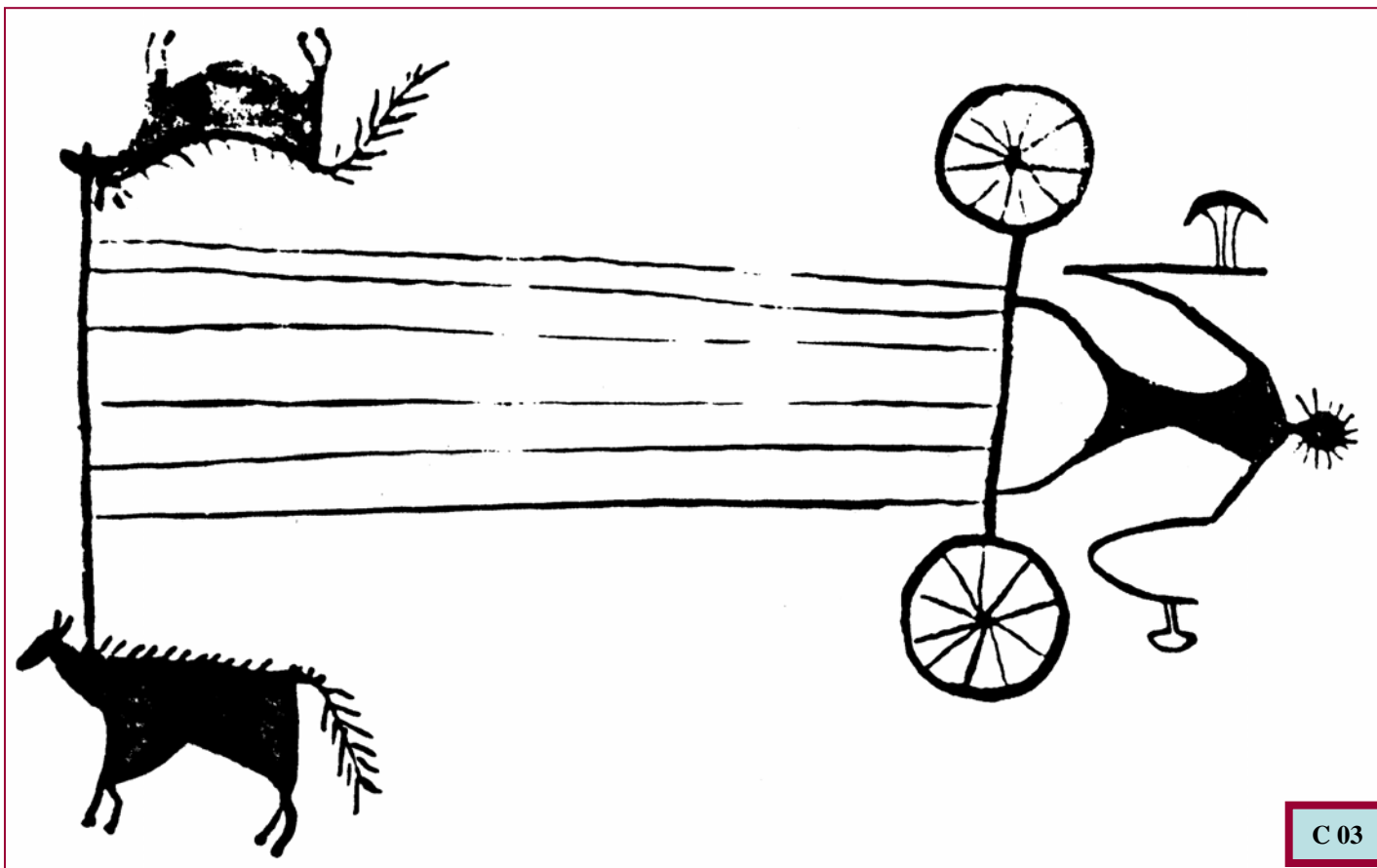


C 02



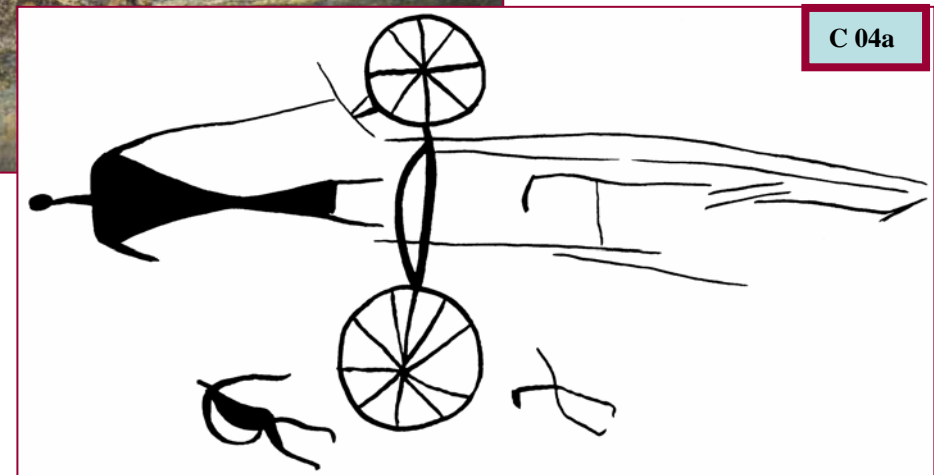
C 02a

C02 / C02a
Chibbar Nulla; Chalcolithic; Red;
Height of the bow man 7 cm
Chariot with two horses, the
groom is attacked by a man armed
with bow and arrow



C 03

C 03
Chibbar Nulla; Chalcolithic; Red; Length of the animals 5 cm
Chariot with two horses(?). The charioteer holds axes in both hands



C 04 / C 04a

Dekan - Matchi Kalla; Chalcolithic; Red; Length of the large human figure 35 cm

Chariot with one charioteer holding an ax (?) in one hand. The painting is only partly preserved



C 05

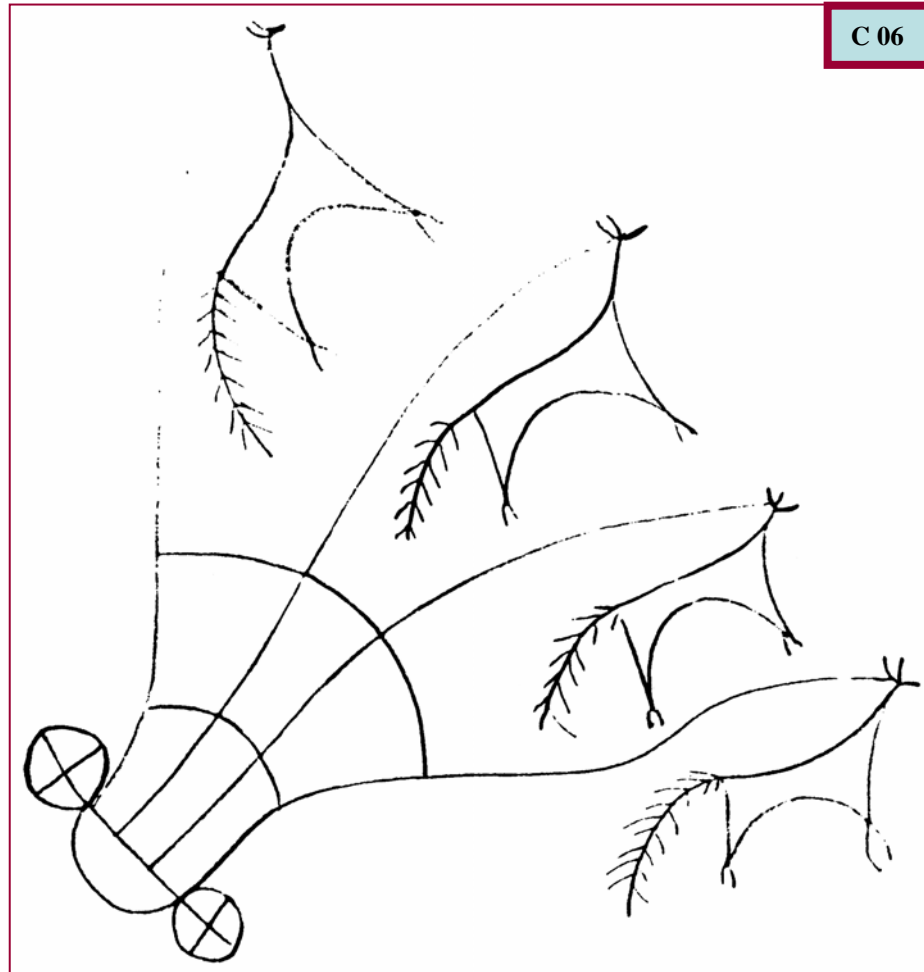


C 05a

C 05 / C 05a

Kanjadei; Chalcolithic; Red; Length of the draught animals 8 cm

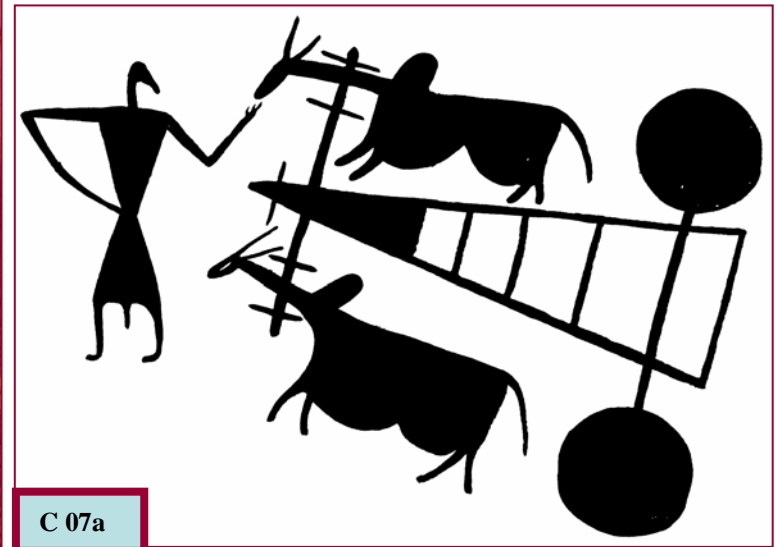
Chariot with four draught animals. Although the animals are clearly non-bovine, the identification as horses is equally questionable.



C06
Kanjadei; Chalcolithic; Red; Length of the draught animals 8 cm
Chariot with four draught animals.



C 07



C 07a

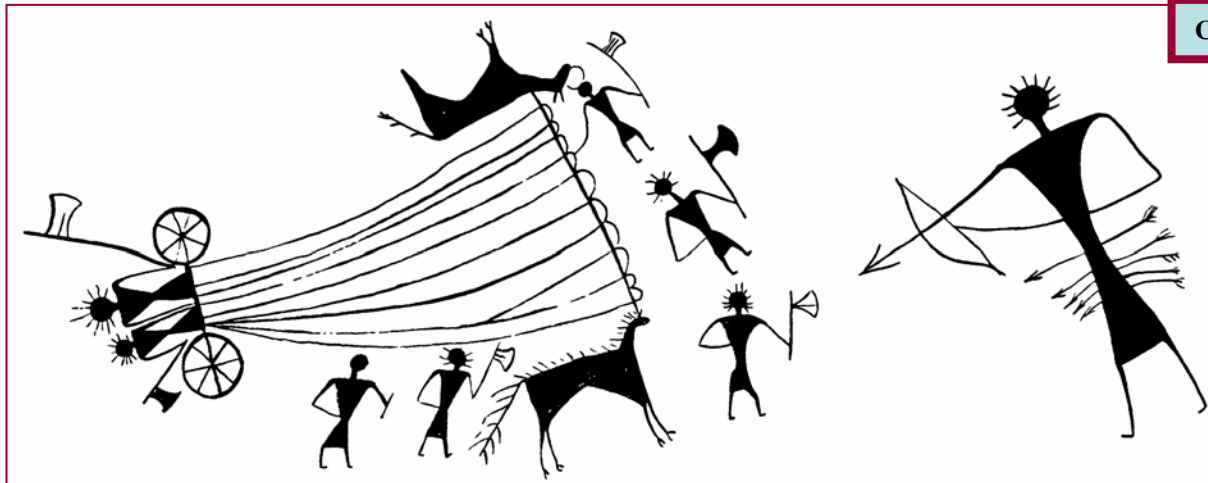
C 07 / C 07a
Asan River; Chalcolithic; Red; Height of the man 10 cm
Bullock cart with two yoked cattle led by a groom.



C 08

*C 08 / C 08a
Chibbar Nulla; Chalcolithic; Red; Height of the
bow man 15 cm*

*Chariot drawn by two horses. Both the
charioteers are armed with axes. The chariot is
surrounded with auxiliary foot men all of them
carrying axes. The chariot and its troops
encounter a large man wielding his bow and
arrows threateningly against them.*



C 08a

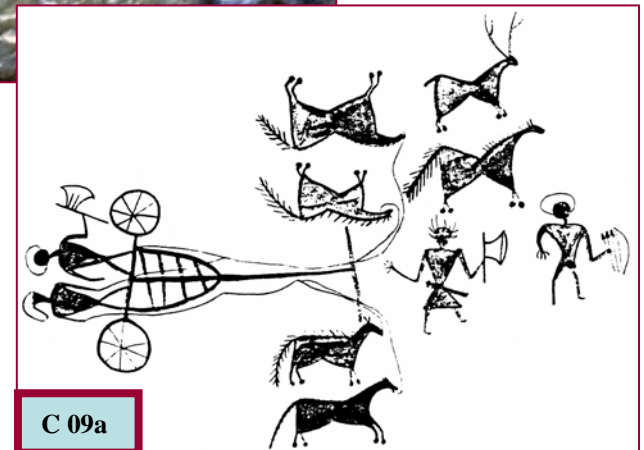


C 09

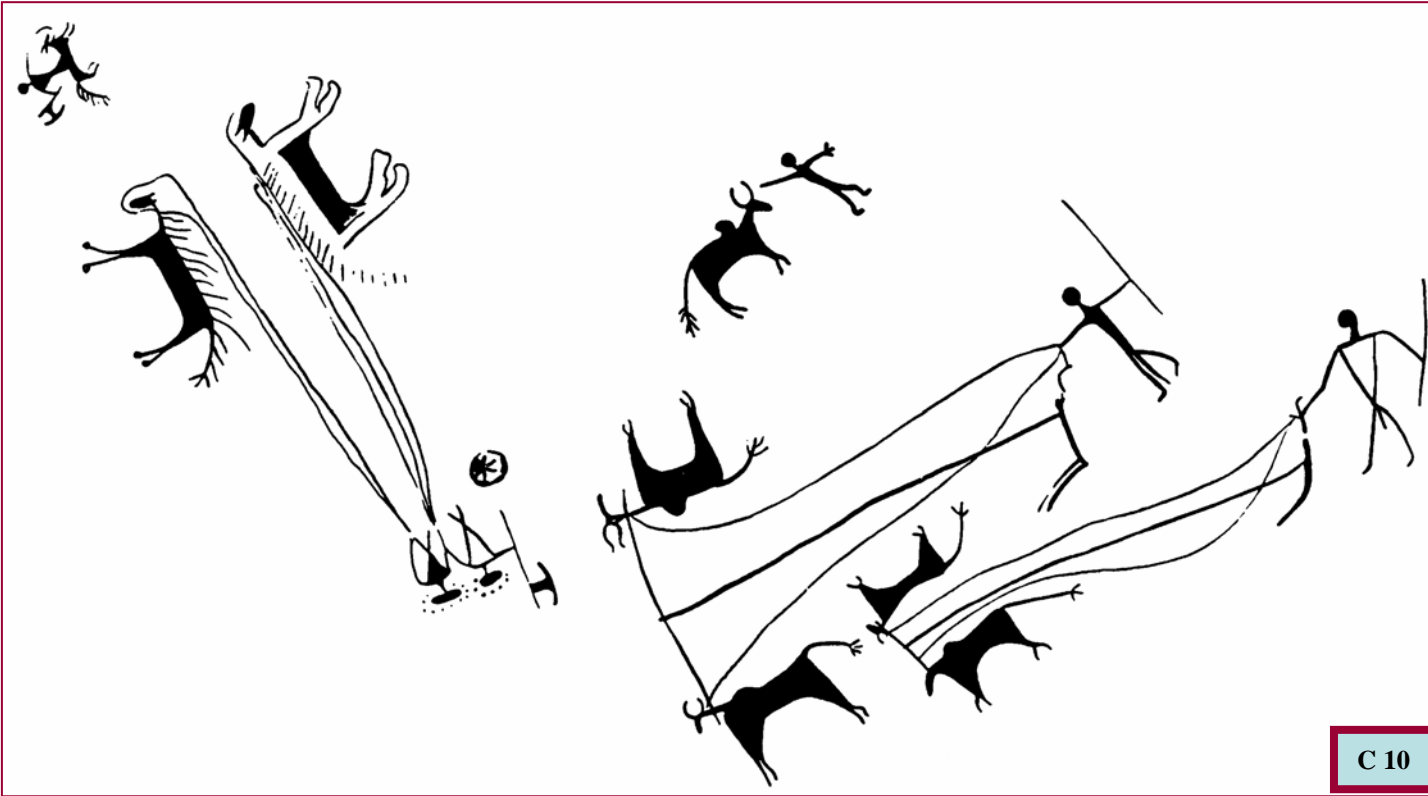
C 09 / C 09a

Chhatur Bhoj Nath Nulla; Chalcolithic; Red; Length of the draught animals c. 7 cm

Chariot drawn by four horses. The reigns are handled by a charioteer, a second man is holding an ax. Two warriors are walking in front of the chariot, one holding an ax, the second bow and arrow. In front of the yoked draught animals is a bay-horse(?) and one deer.



C 09a



C 10

C 10
Chhatur Bhoj Nath Nulla;
Chalcolithic; Red; Length of
the animals c. 7 cm

A horse-rider, a chariot
(badly weathered) drawn by
horses and two ploughmen.

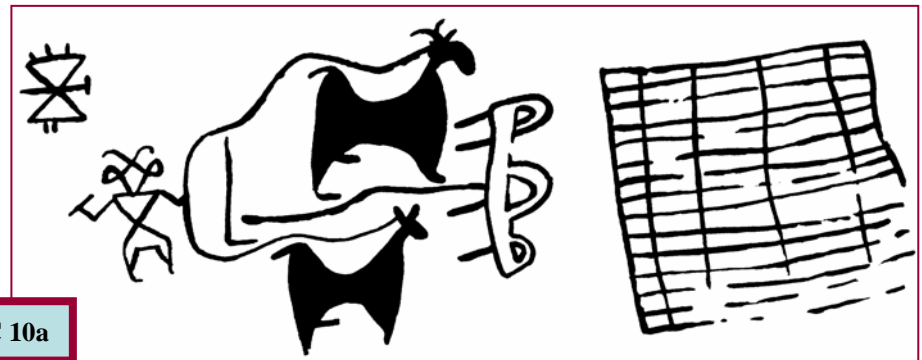
Depictions of ploughmen
are probably the rarest theme
pictures in chalcolithic as
well as historic rock art. Only
3 such pictures are known to
me

C 10a

Lakhajogar; Historic(?); White; Length of the cattle 20 cm

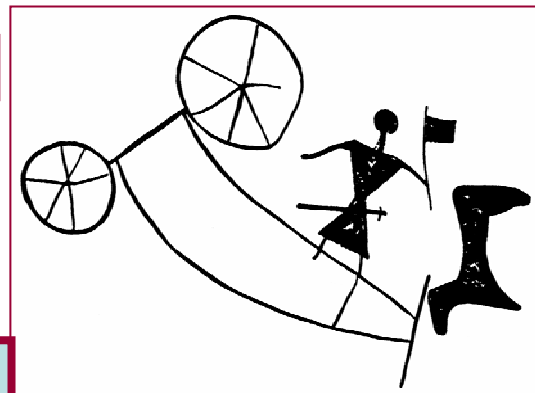
The only painting of a man and his pair of oxen before
a ploughed field found in Indian rock art..

C 10a





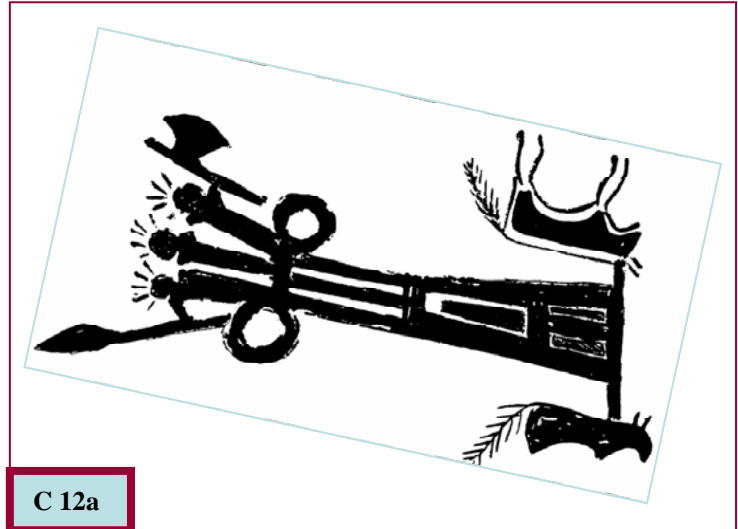
C 11

*C 11 / C 11a**Chibbar Nulla; Chalcolithic; Red; Length of the man 7 cm**Chariot with an ax wielding warrior who is also armed with a girded sword*

C 11a



C 12



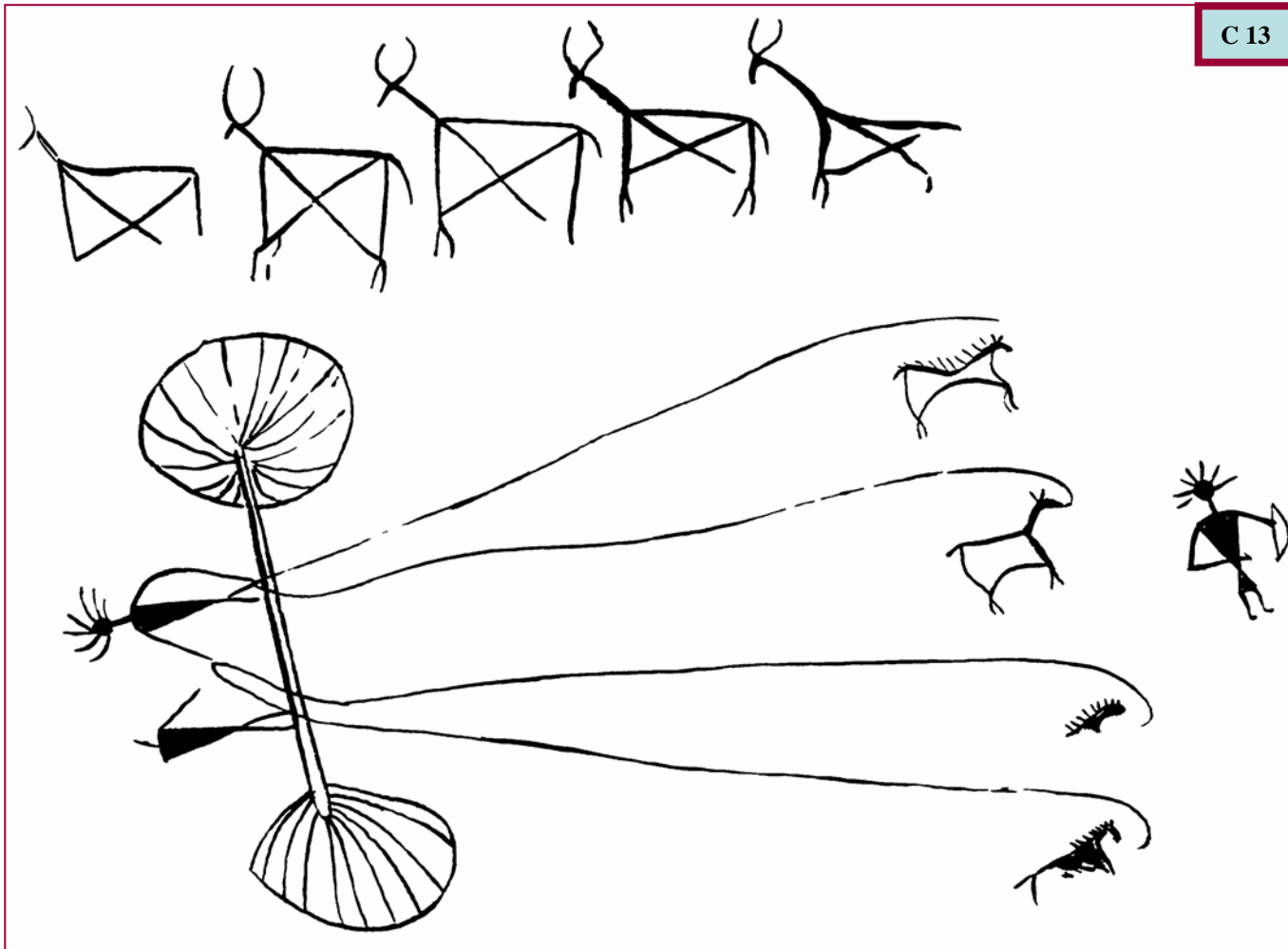
C 12a

C 12 / C 12a

Chhatur Bhoj Nath Nulla; Chalcolithic; Red and traces of black; Length of the animals 10 cm

Chariot drawn by two horses. The chariots crew consists of three persons, one armed with a battle axe and another with a spear.

A second chariot of which only the red outlines did remain, also shows two charioteer who drive against axe men.



C 13

C 13

Bhanpura - Katiria Kund; Chalcolithic; Red; Height of the right man 5 cm

Chariot drawn by four horses(?). The chariot's crew consists of one charioteer who handles the reigns and one (partly preserved) second person. A groom armed with bow and arrow precedes the chariot. Depicted above the chariot is a line of bovids(?).

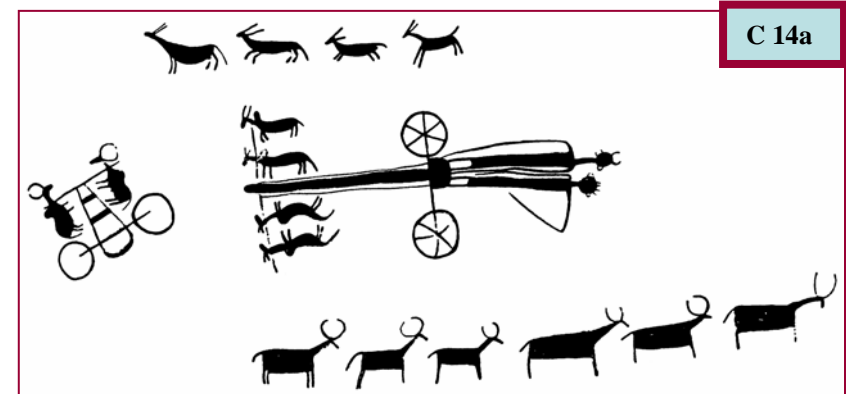


C 14

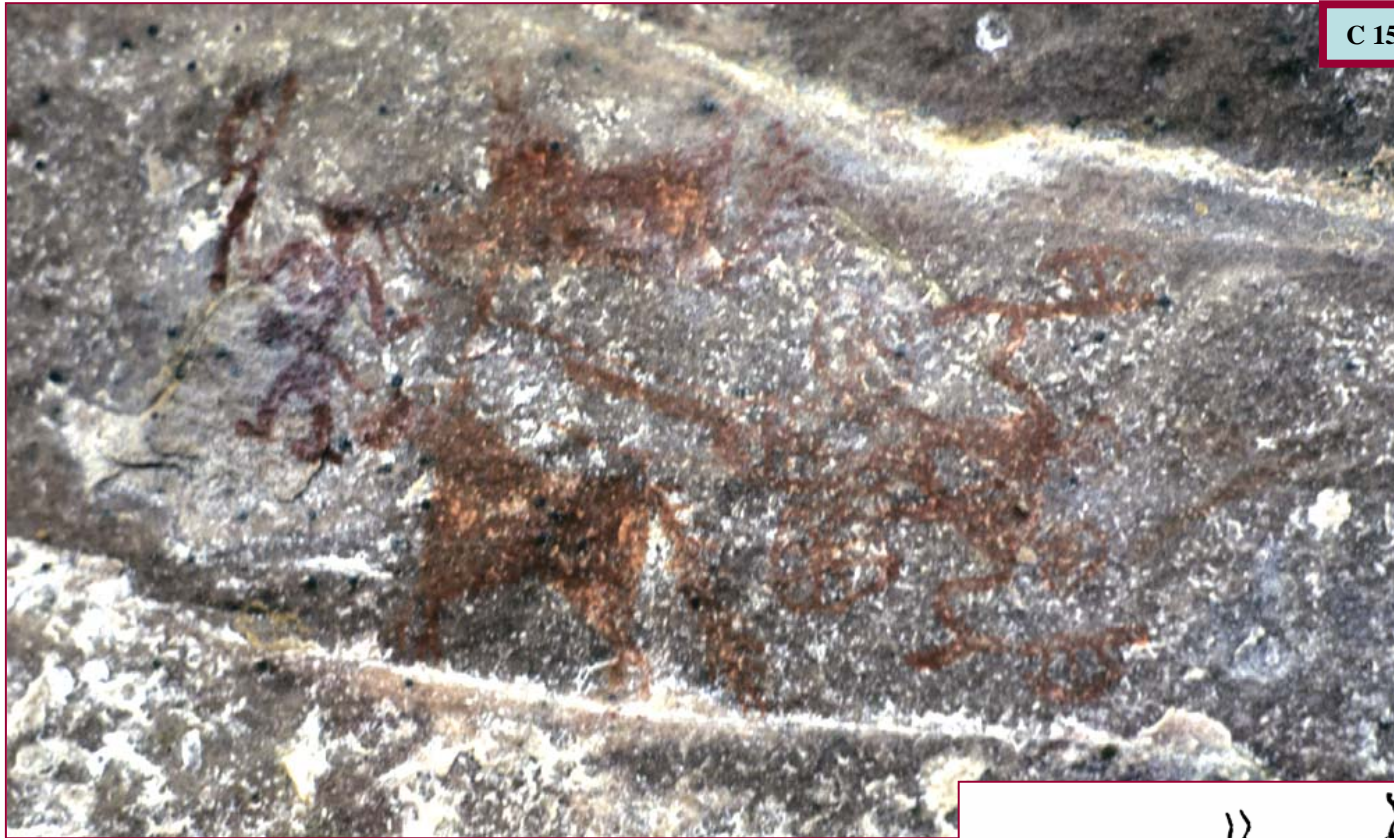
C14 / C 14a

Asan River; Chalcolithic; Red; Length of the draught animals 5 cm

Chariot drawn by four humped cattle, manned by two persons. Above the chariot is a line of gazelles, below is a line of hump-less cattle(?). Before the chariot is a bullock cart drawn by two humped cattle.



C 14a

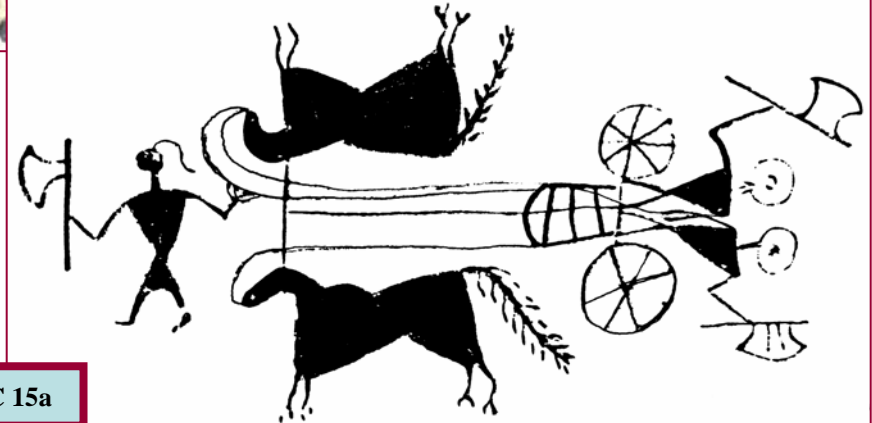


C 15

C 15

Chhatur Bhoj Nath Nulla; Chalcolithic; Red; Length of the draught animals 8 cm

Chariot drawn by two horses. The chariot is manned by two axe wielding warriors, and led by a groom armed with an ax as well.



C 15a



C 16



C 16

Raisen; Hati Tol.

The Rock art site Hati Tol near Raisen - contains some of the best preserved rock pictures in the Vindhya Hills of Eastern Malwa. Deeply weathered shelters at the scarp of a small Hillock belong to all rock art series found here. The most visible pictures here belong to the chalcolithic period. Extensive narrative picture-panels could remain in the well protected shelters in qualities not found easily elsewhere.



C17 / C17a

Raisen; Chalcolithic; The Setting of the "Ploughman group". (See also C 17 - C 21)

Under a particularly well protected and low shelter is a unique picture group, painted obviously in one go, and never(?) painted over later. The shelter can accommodate only a single person, and is so low that the whole composition is not visible from one position..

C 17a



C 18 / C18a

Raisen; Chalcolithic; Red; Length of the central bovid 20 cm (See also C 17 - C 21)

The composition shows different animals; domestic-, wild-, as fantastic animals. The centre of all this seem to be a pair of yoked cattle driven by a man (C 19a). This scene element is repeated once more. At the fringe of the panel is also the depiction of a chariot.



C 19

C 19 / C19a

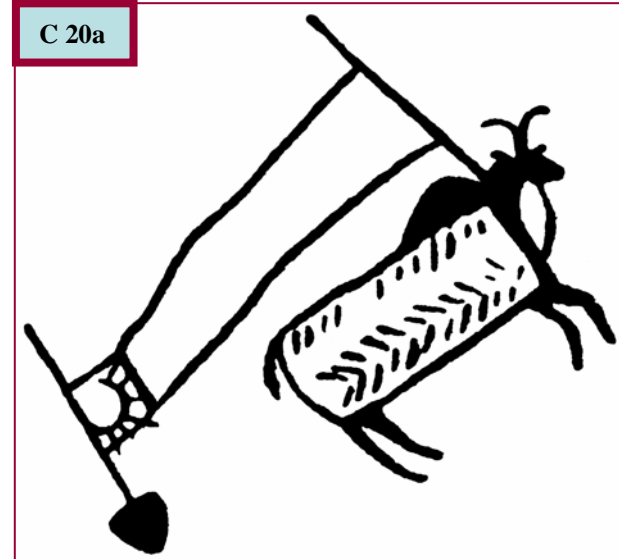
Raisen; Chalcolithic; Red; Length of bovid c. 20 cm (See also C 17 - C 21)

A pair of yoked humped cattle, driven by a man with frizzy hair and decorations at his middle. Although the composition seems quite homogenous, a few figures seem to have been added later. These have the appearance as if included as a second thought, squeezed into the composition. The persons holding a stake with the plum(?) of a peacock(?) is one of these.





C 20



C 20a

C 20 / C20a

Raisen; Chalcolithic; Red; Length of the bovid 20 cm (See also C 17 - C 21)

Close to Edge of the composition is the depiction of a chariot, unfortunately this is also close to a dripping line which caused the exfoliation of the rock just there. Below the chariot is one demon figure, shaped like a monkey, but with large fangs in front and back. The tailed is hooked like a scorpions sting. All this fantastic figures indicate that these large compositions represent to a good measure mythical material.



C 21

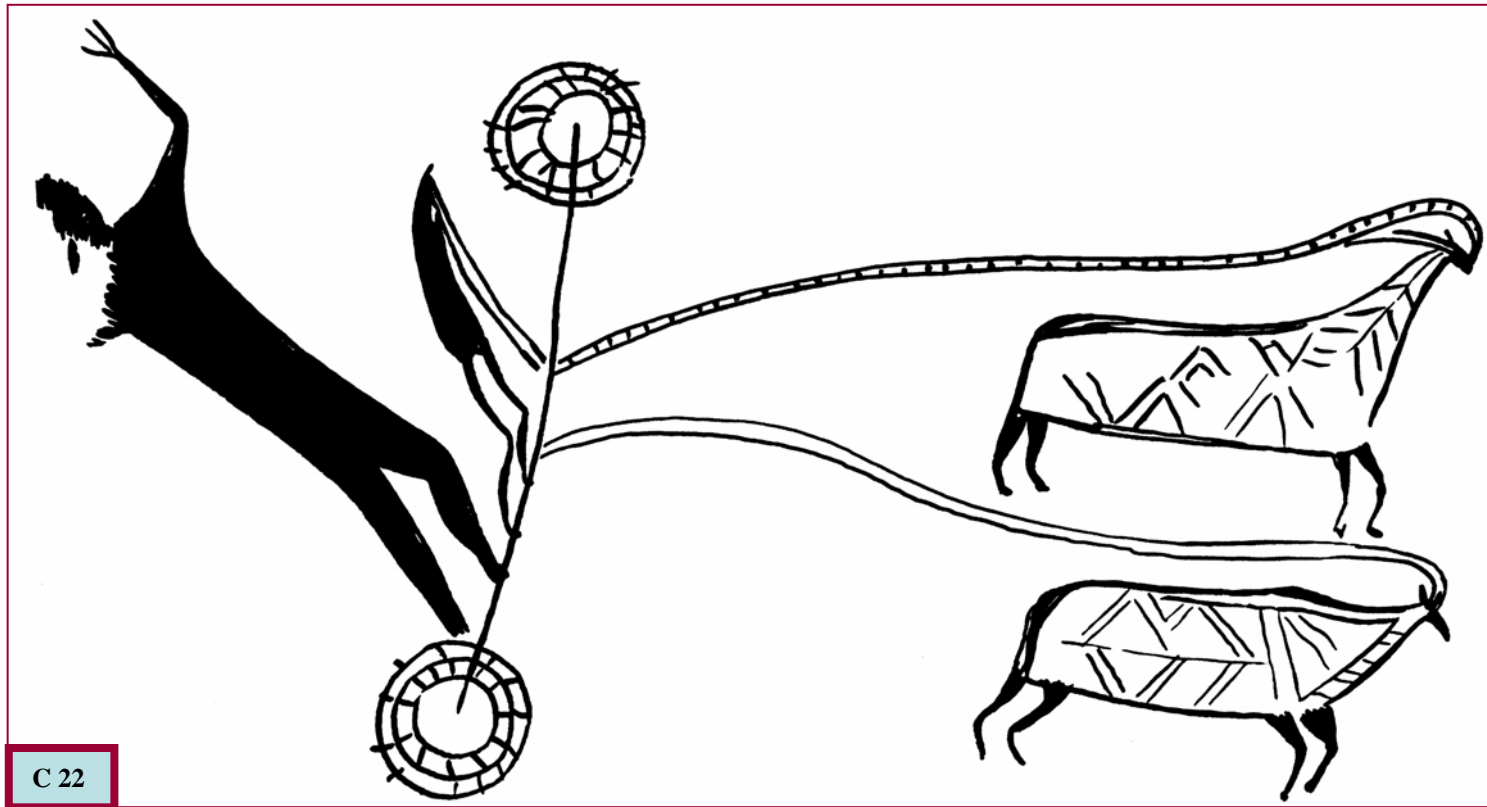


C 21a

C21 / C21a

Raisen; Chalcolithic; Red; Length of the draught animals c. 20 cm (See also C 17 - C 21)

Yoked cattle driven by a man. Besides domestic animals there is also a good number of wild species like deer and boar and antelopes or gazelles. The domestic status of the bovines is not always clear, only in the case of humped cattle or in case of yoked cattle the indications are quite strong in favor of domesticity.



C 22

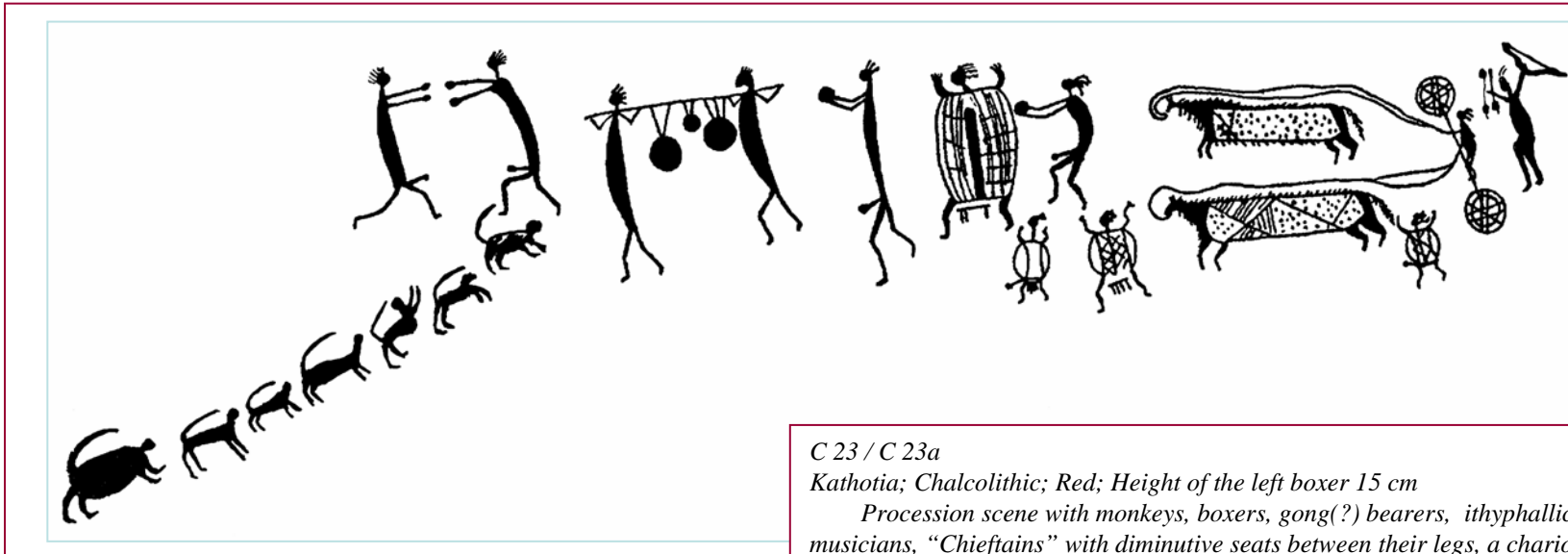
C22

Dharampuri; Chalcolithic; Red; Length of the draught animals 15 cm

Chariot with a charioteer and one other large man and drawn by two antelopes(?)



C 23



C 23a

C 23 / C 23a

Kathotia; Chalcolithic; Red; Height of the left boxer 15 cm

Procession scene with monkeys, boxers, gong(?) bearers, ithyphallic jesters and musicians, "Chieftains" with diminutive seats between their legs, a chariot drawn by non bovine animals and controlled by a charioteer, behind the chariot a man with bow and arrow. The spokes of the wheel seem to run tangentially to the axle.



C 24



C 24a

C 24 / C24a / C 24b / C 24 c

Kathotia; Chalcolithic; Red; Height of the left boxer 15 cm

The Procession scene is painted over a multi layered mesolithic picture surface. The chalcolithic chariot scene shows several persons with small seats between their legs which might indicate elevated rank or state. Boxers, jesters and gong bearers(?) indicate the mythic/processional character of the group.

The chariot is pulled by non-bovid animals. The Charioteer clings to the axle, connected to the draught animals only by the reins.



C 24b



C 24c



C 25



C 25a

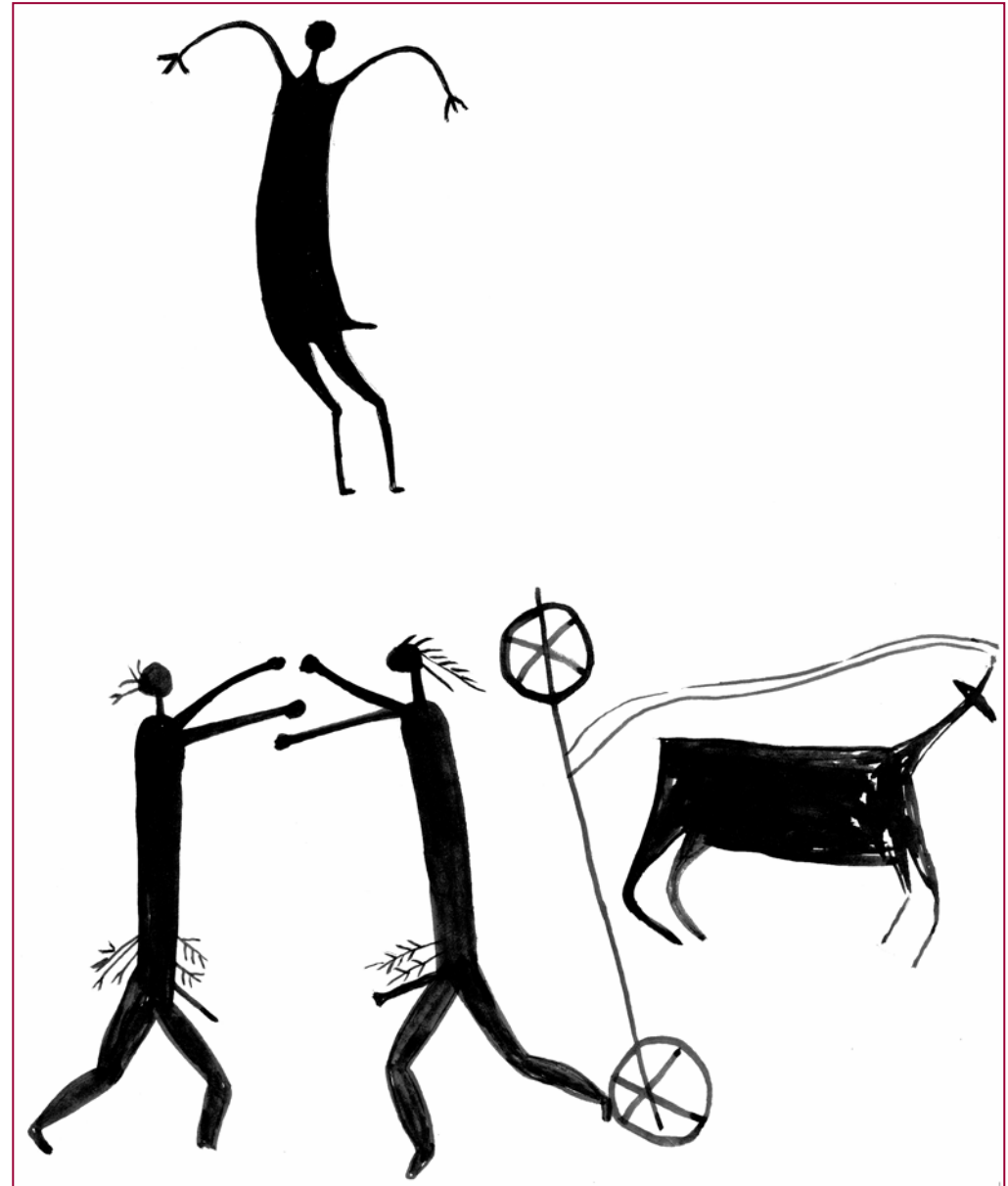


C 25b

C 25 / C 25a / C 25b

Kathotia; Chalcolithic; Red; Height of the left boxer 15 cm (see also C 24 /)

Boxing and wrestling as competitive sports are shown in chalcolithic pictures but rarely (See C 26). Most boxing scenes were found in chariot related panels. Gong(?) carriers too are found only in chariot related panels.

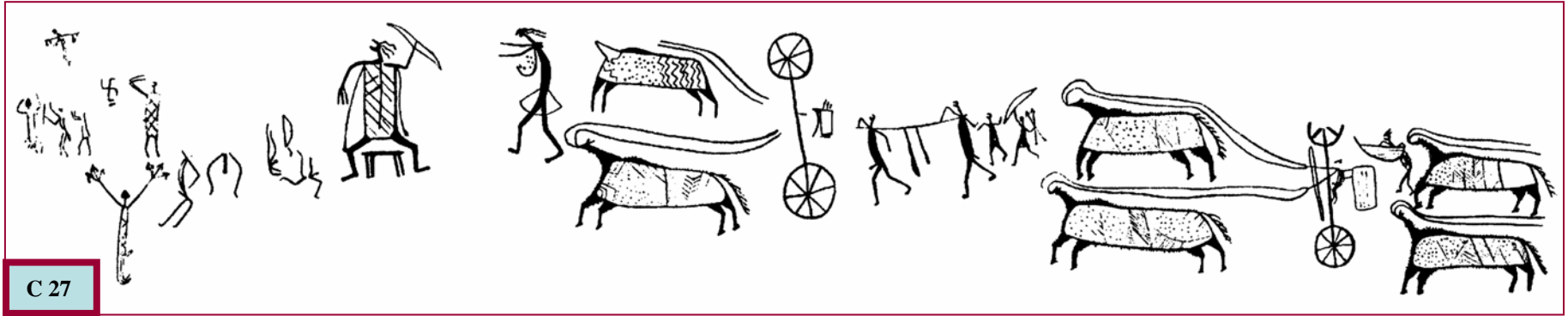


C 26

Jiri- Kathotia; Chalcolithic; Red; Height of the upper man 25 cm.

Two boxer in combat before a chariot. The fighters seem to be ithyphallic, and wearing decorated waistbands and decorations in the hair.

The chariot is drawn by a animal which I would address as antelope or deer in a picture of hunting context.



C 27

C 27a



C 27b



C 27 / C 27a / C 27b

Jaora; Chalcolithic; Red; Length of the draught animals c. 30 cm (See also C 28)

Processional chariot scene with three chariots, harpist, two load bearers and one "chieftain" swinging a bow above his head. Before him are jokers and priapic dancers, in one case one dancers' fingers metamorphose into arrows. The clearly non-bovine draught animals are connected to the chariot only by the double strands of reins. The reins lead over the head of the animals towards their muzzles, a feature found in almost all Chalcolithic Depictions of draught animals as well as on ridden animals. The charioteers cling to the axle only. They wear baskets at their back containing arrows or spears, one of them holds his bow together with the reign strands in his hands. The several meters long procession scene is very faint, and badly damaged on both ends on account of water marks.



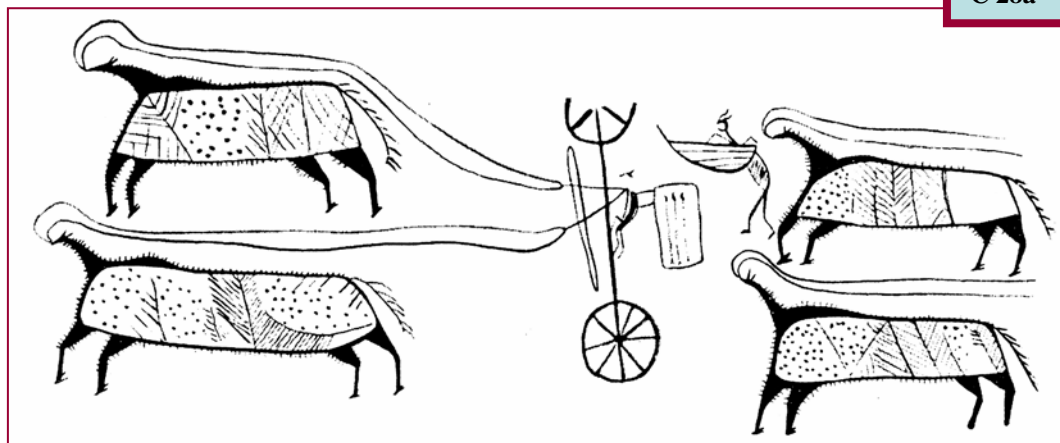
C 28

Detail from C 27

C 28 / C 28a

Jaora; Chalcolithic; Red; Length of the draught animals 30 cm

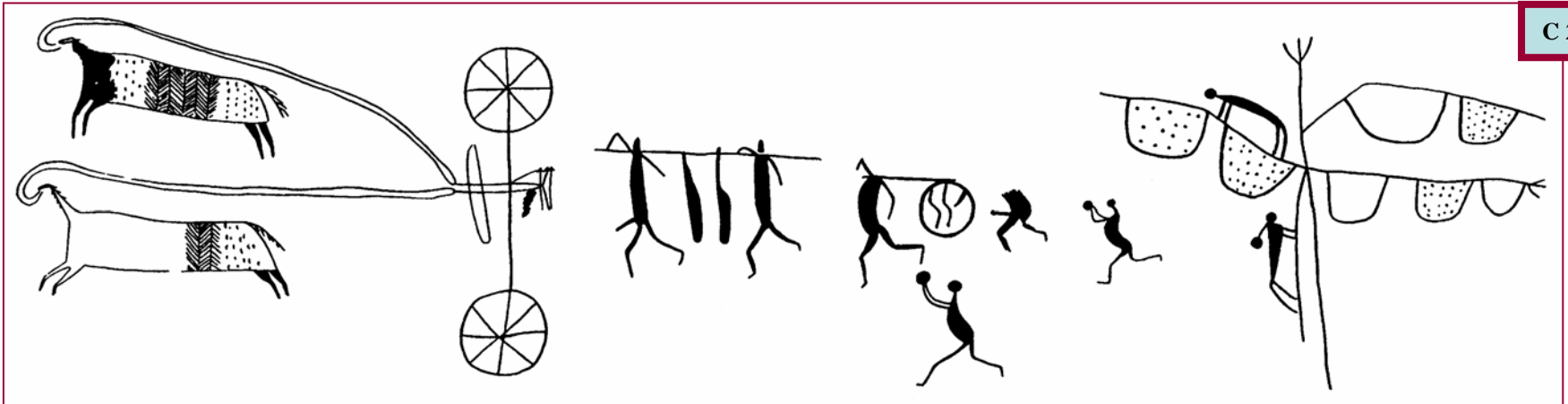
The draught animals are stylistically close to depictions of antelopes, but the tails are clearly in the shape of the later depictions of ridden animals. The charioteer holds his bow before him, while at the same time handling the reign strands. At his back is a quiver containing arrows. Between the two chariots --of which the right one is not fully preserved-- is a harp-player. (See also C27)



C 28a



C 29



C 29a

C 29 / C 29a

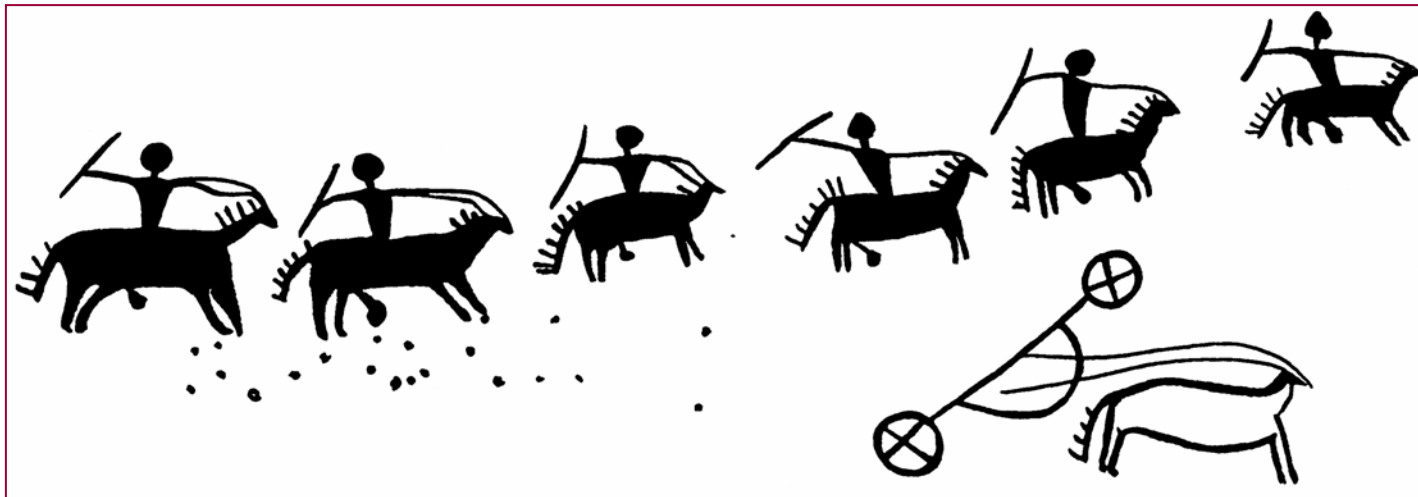
Firengi (FSM 8); Chalcolithic; Red; Length of the upper draught animal 45 cm

Chariot procession with people carrying loads extended from poles and persons climbing a tree laden with honeycombs. This could indicate that the loads consist of honey(?).

The charioteer holds the bow(?) together with the reigns and a quiver with arrows at his back. (See also C 27 / C 28)



C 30

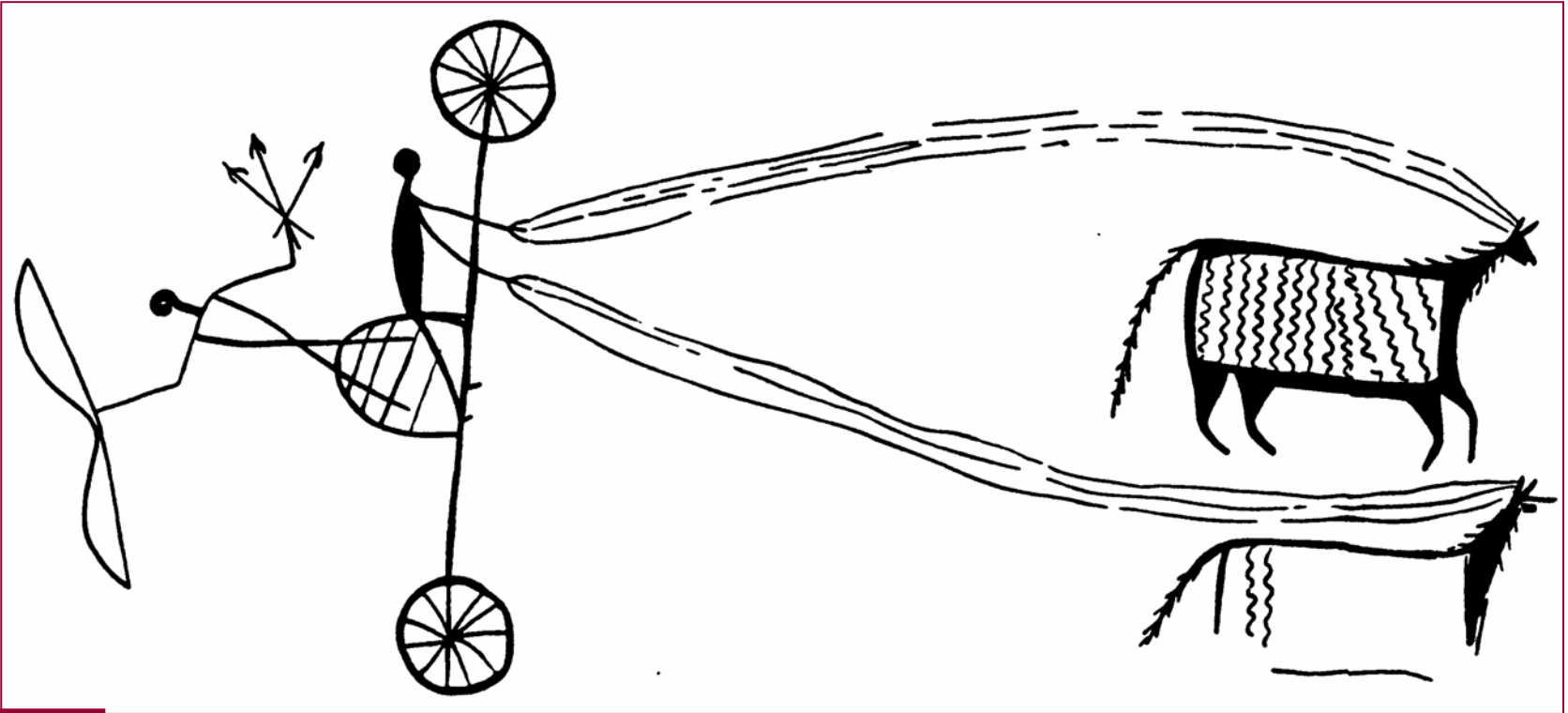


C 30a

C 30 / C30a

Kathotia; Chalcolithic; Red; Length of the ridden animals c. 20 cm

Six horse-riders with spears in their hands above a chariot. In this picture the identification of the mounts as well as the draught animal as horse is quite convincing. Horse-riding seems to appear contemporaneous with chariots in chalcolithic rock pictures. Although it has to be remembered that chariot and horse-riders appear rarely in one panel.



C 31

C 31

Kathotia; Chalcolithic; Red; Length of the draught animals 15 cm

Chariot with a charioteer and a warrior holding bow and arrows. The charioteer holds three stranded reins leading to the head of the animals, which is rather uncommon in chalcolithic chariot-depictions, where the reins generally run over the head to the muzzle of the animal.. No yoke or pole-tree connects the cart to the draught animals.

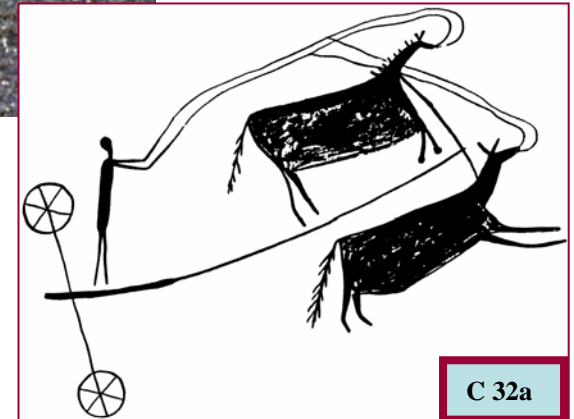


C 32

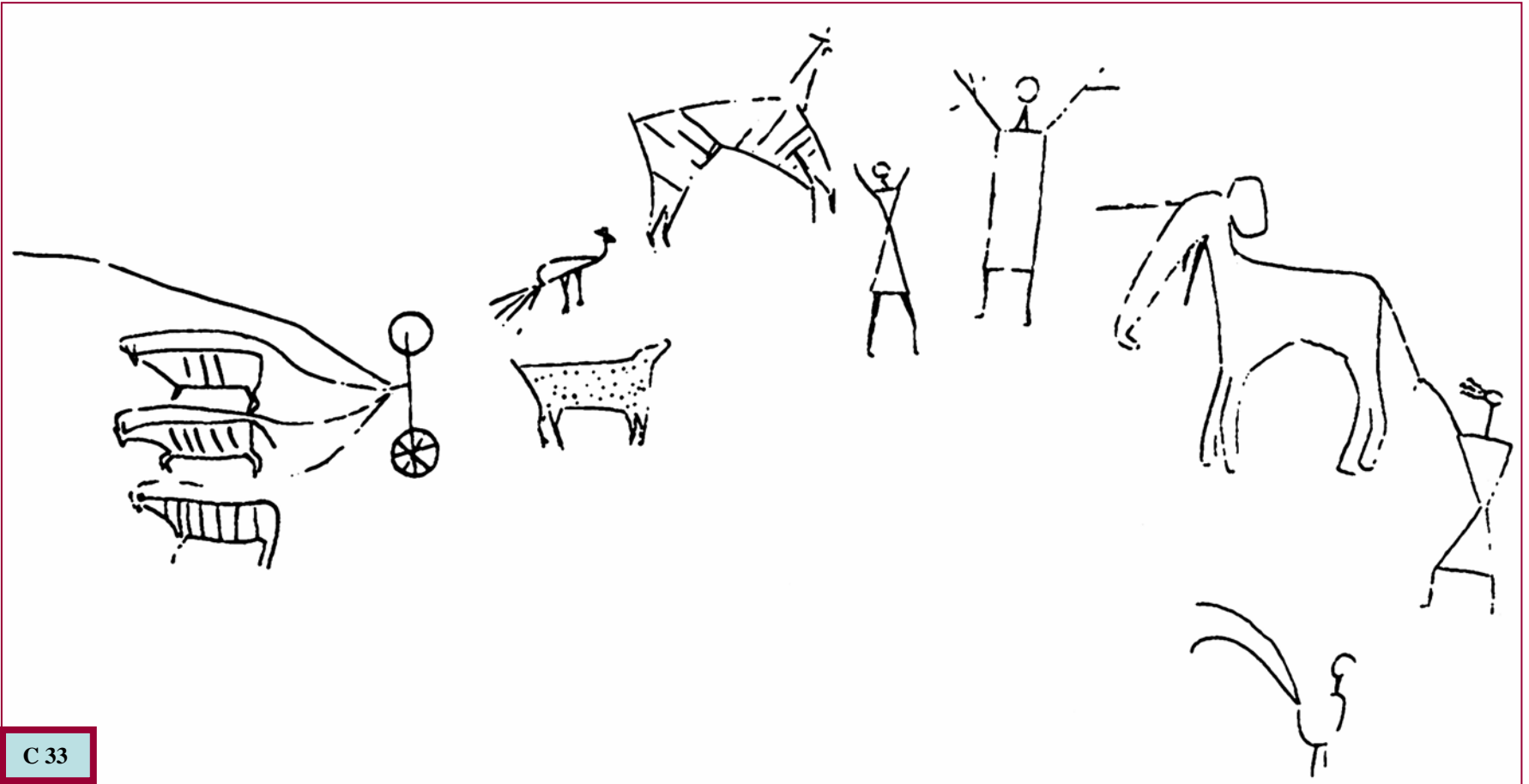
C 32 / C 32a

Putli Karad - Raisen; Chalcolithic; Red; Length of the draught animals 20 cm

The charioteer stands on the pole-tree between the axle and the draught animals. The animals are yoked together and reigned in with double-strand crossed reigns. The reigns lead from the hand of the charioteer over the head of the animals to their muzzle. The physical appearance of the draught animals is close to the depictions of antelopes, but the tail compares with ridden animals from paintings of the same period.



C 32a



C 33

C 33

Jaora; Chalcolithic; Red; Length of the elephant 15 cm

Chariot, fowls and other animals, persons with raised arms and one elephant



C 34

C 34

Jaora; Chalcolithic(?); White; Length of animals c.15 cm

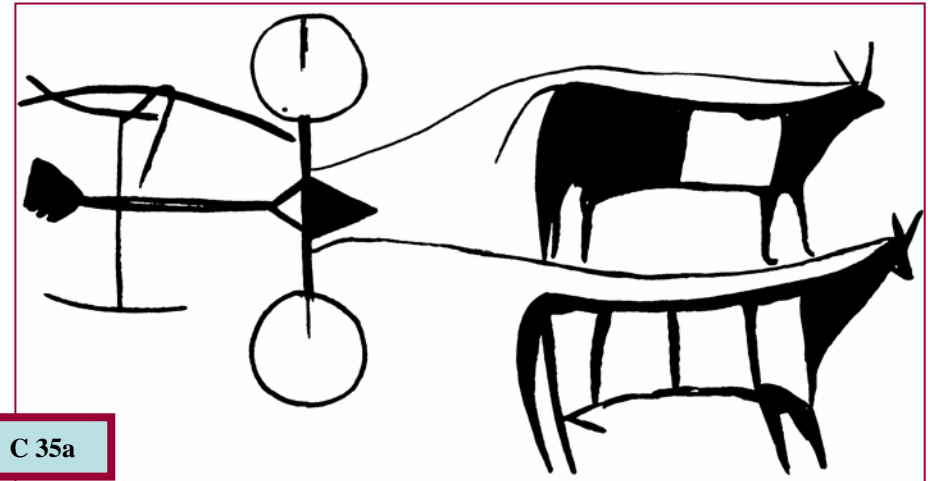
Chariot in white painted over chalcolithic animals in red. The white painting of the chariot is over a panel of very early mesolithic paintings in dark red, it also overlays chalcolithic animals in brick red. The chariot in turn is over-painted by fading-white paintings of the "Kushana style", which is well dated in the first centuries A.D.



C 35

C 35 / C 35a

Urden; Chalcolithic; Red; Length of the lower draught animal 30 cm
 Chariot with two bovids(?). The charioteer is drawn from the axle backwards. He holds a bow(?) in hand. Some of the paintings seem to have been laid on a clay-white foundation, which in most cases has weathered away, leaving the paintings very fragmentary only.



C 35a

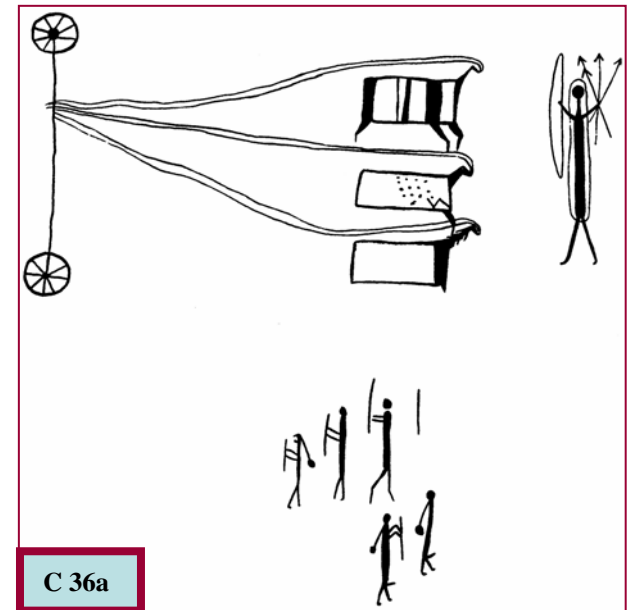


C 36

C 36 / C 36a

Firengi (F 2); Chalcolithic; Red; Length of the draught animals 10 cm

Chariot with three draught animals. A large Man is positioned against the chariot holding bow and arrows. Below the chariot is a group of persons holding sticks and some loads(?) on their back.



C 36a

C 37 / C 37a / C 37b

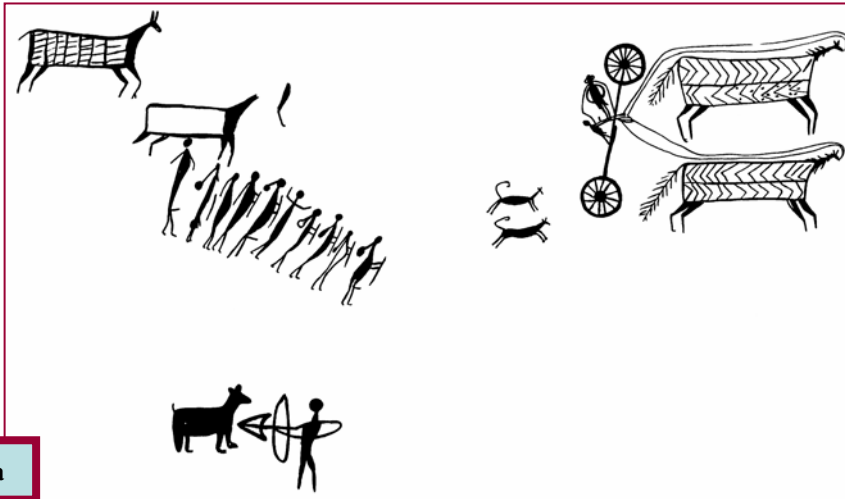
Firengi; Chalcolithic; Red; Length of the draught animals 35 cm

One of the best preserved chariot related rock picture panels found in the Vindhya Region.

It shows besides the chariot -- two hounds and a file of men(?) / women(?) carrying sticks in their hands and small loads on their backs. Two animals which are to be identified as antelopes show the iconographical closeness to the chariots' draught animals. Below this a hunter aims a heavy tipped arrow against an animal. The wheels here are shown multi-spoked, the spokes are clearly set in a nave.



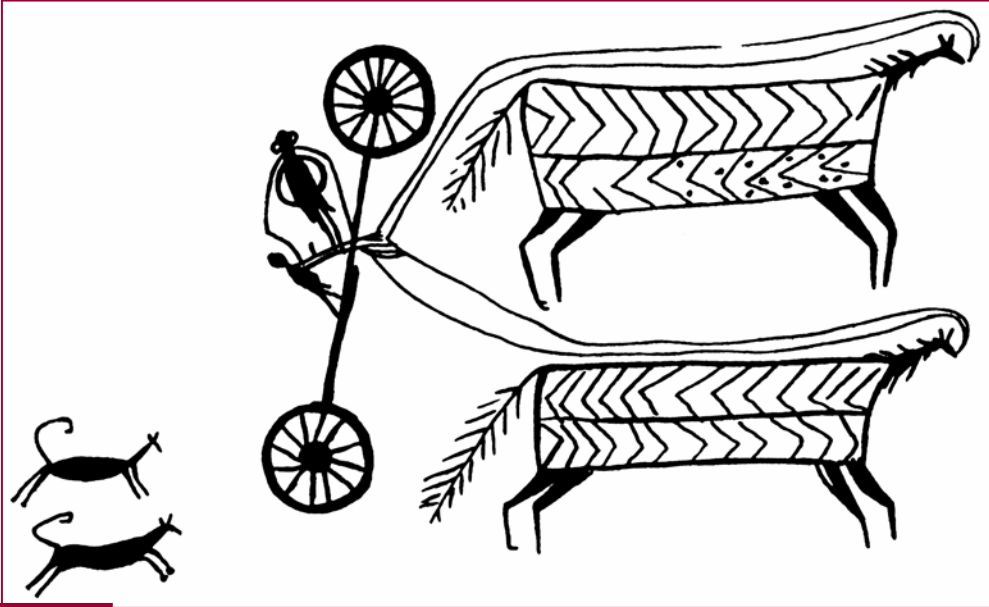
C 37



C 37a



C 37b



C 38

C 38 / C 38a / C38b

Firengi; Chalcolithic; Red; Length of the draught animals 35 cm

The chariot carries the driver and one other person who have nothing more than the axle between both the wheels to put their feet to. The non-bovine draught animals are connected to the chariot by the reign strands only. Like in so many other depictions there is no indication of a pole tree, nor yoke or platform to stand on for the driver. The two hounds following the chariot might indicate that chariots were also used in hunting, or rather as vehicle for aristocratic outings as indicated in early historic literature (Shakuntala!).



C 38a



C 38b

C39 / C39a

Sagar - Abchand; Chalcolithic; Red; Length of the chariot 16 cm

Chariot in a split representation showing the basic technical details like wheels, axle, a platform for the charioteer, the pole, yoke and the draught animals, which here are clearly to recognize as humped cattle. The hunter close to the cart might be the dismantled charioteer.

C 39



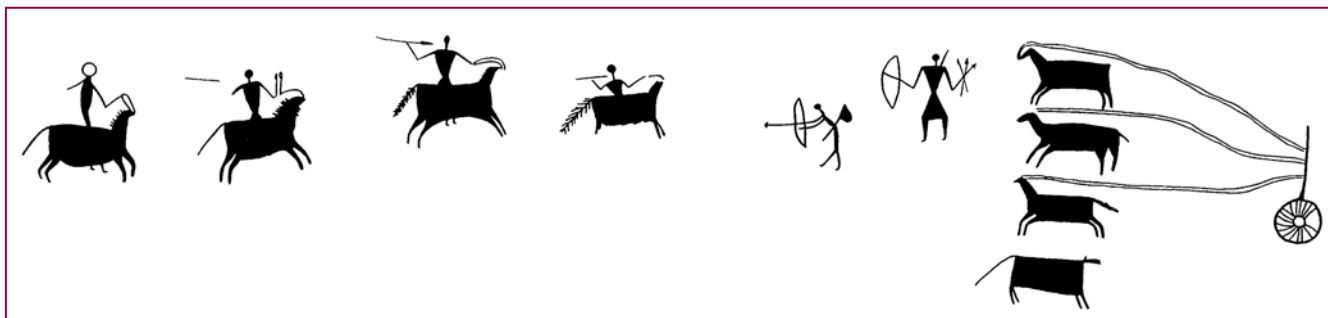
C 39a



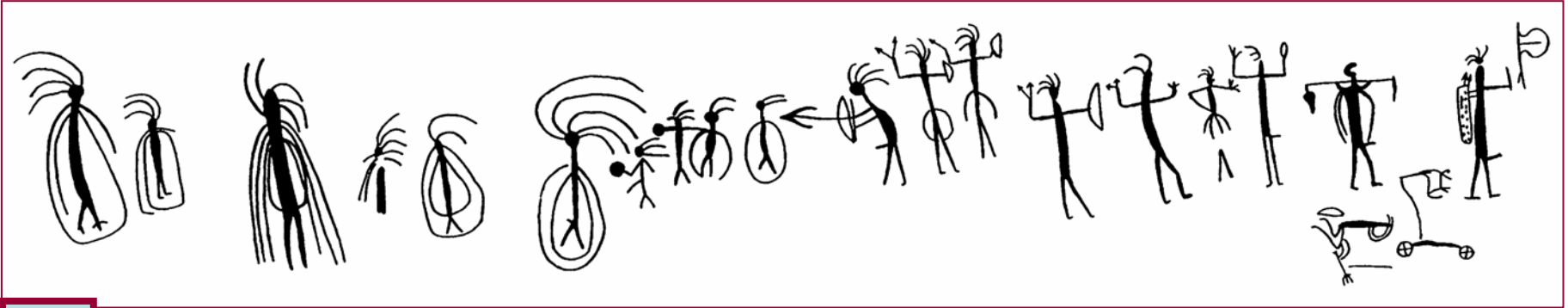


C 40 / C 40a
 Firengi (F13); Chalcolithic; Red;
 Length of the draught animals c. 12 cm
 Chariot attacked by a group of
 horse men. Charioteer and warrior(?)
 are positioned with their weapons
 before the draught animals for defense
 Not much of the chariot can be seen
 except one of the wheels which is
 shown with a large number of spokes.
 The picture is damaged by water which
 had dissolved the upper layer of the rock
 patina. The exposed lower layer
 beneath the patina holds early
 mesolithic paintings. The number 95 to
 the left of the chariot-horses is the
 result of a numbering attempt of the
 forest department in 1971.

C 40



C 40a



C 41

C 41 / C 41a / C 41b

Gelpur- Bhojpur; Chalcolithic; Red;
Height of the right most figure 10 cm

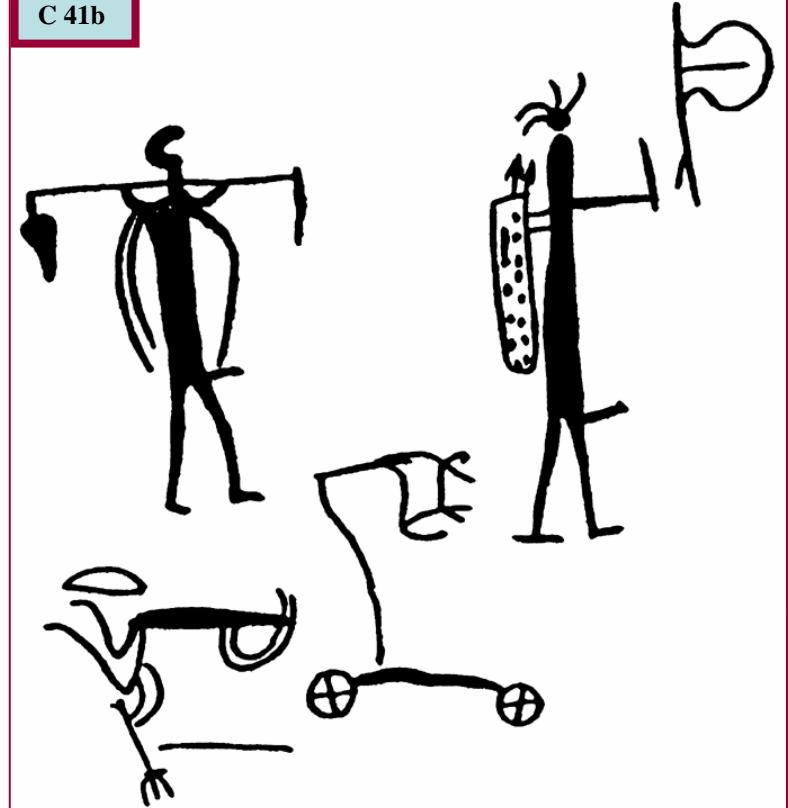
A small chariot and its driver lay vanquished at the ground while a line of warriors are shown above it. The (ithyphallic?) leader of the march is wielding an axe obviously of the "Copper Hoard" type, he also carries a quiver with spears or arrows. His followers(?) are armed with bow and arrows. The arrows are in one case shown as flanged types, possibly indicating a copper arrow heads.

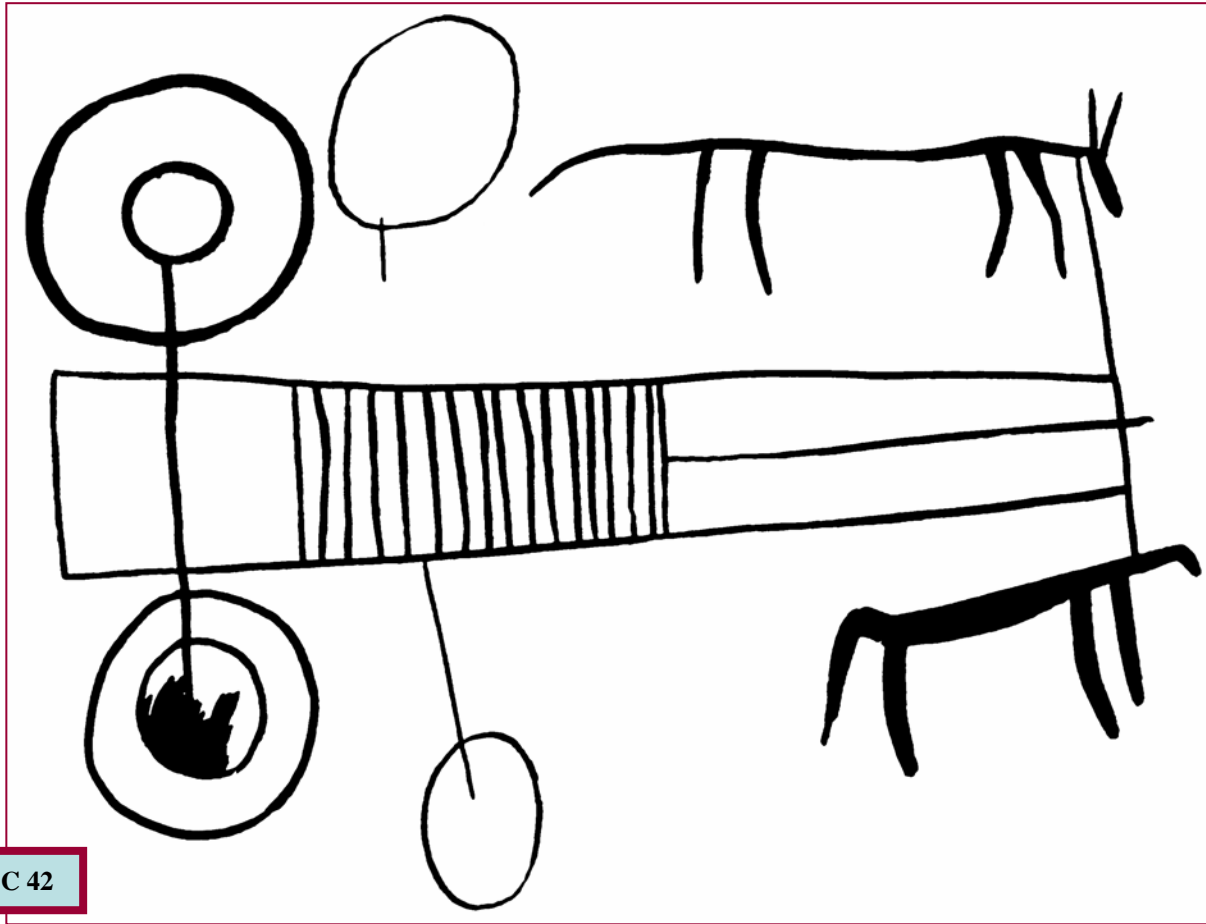
This would suggest that the painting was made by the people or by people of this social segment which antagonized the chariot warriors. This indicates growing fragmentation and social upheavals during that time when the paintings of chariots were done.

C 41a



C 41b





C 42

C 42

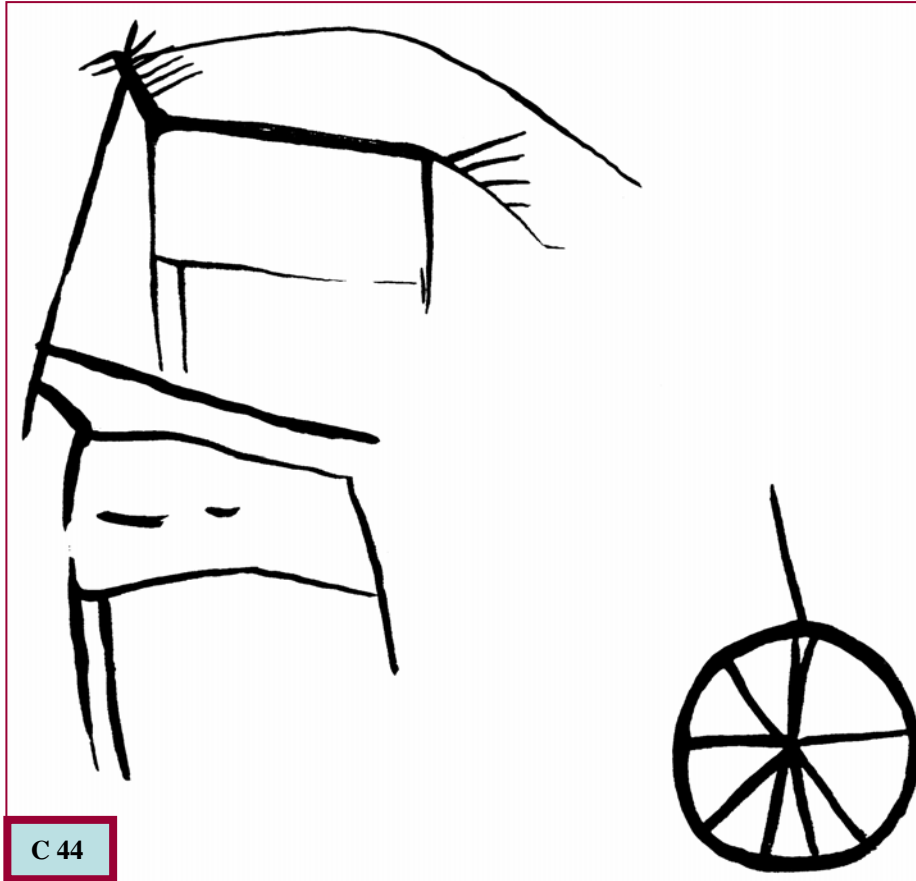
Narsingharh-Kotra IIIA - 9; Chalcolithic(?); Red; Length of the cart 25 cm

Bullock cart(?) with a spacious platform for loading goods. The wheels are obviously not spoked, which indicates a full plank wheel for heavy duty vehicles. The second pair of wheels are a later(?) addition.



C 43

*C 43**Shivpuri - Churelchach; Chalcolithic(?); Red; Length of the cart 20 cm;**Badly preserved chariot with four draught animals yoked under a straight yoke*

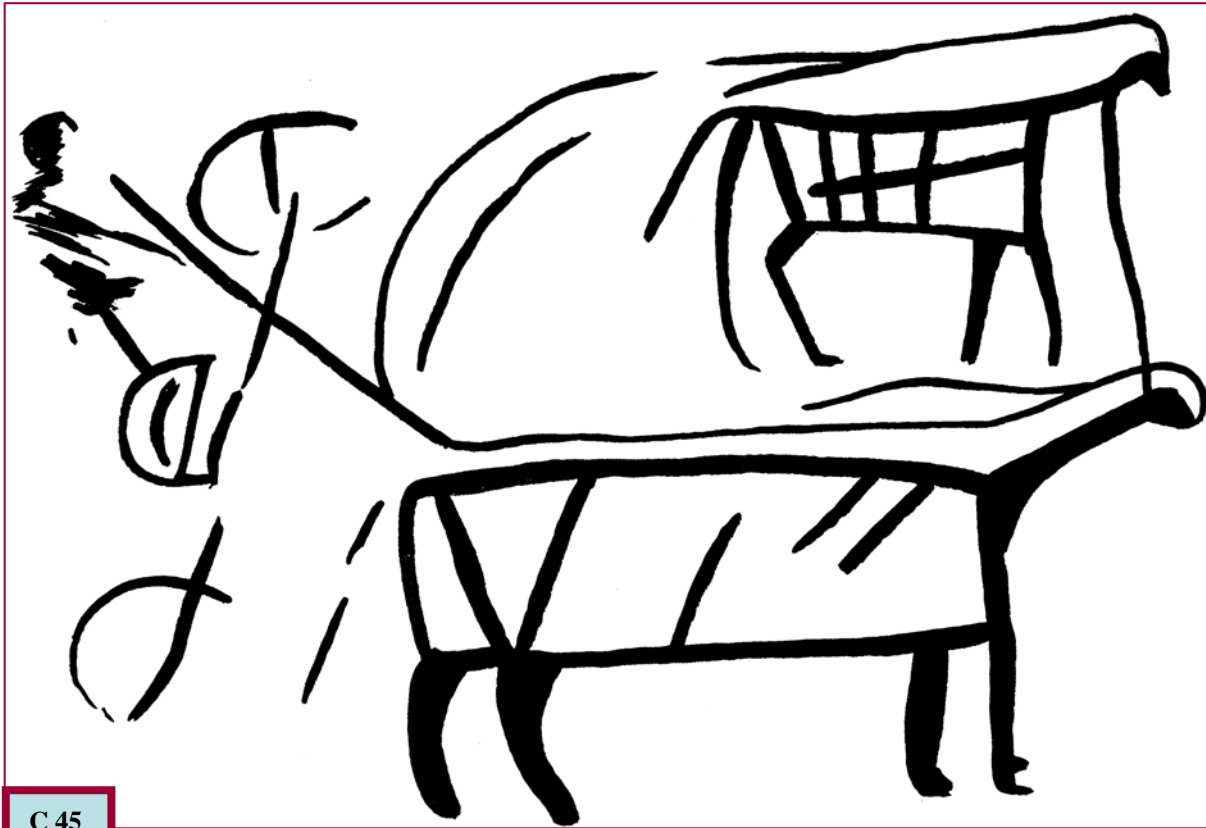


C 44

C 44

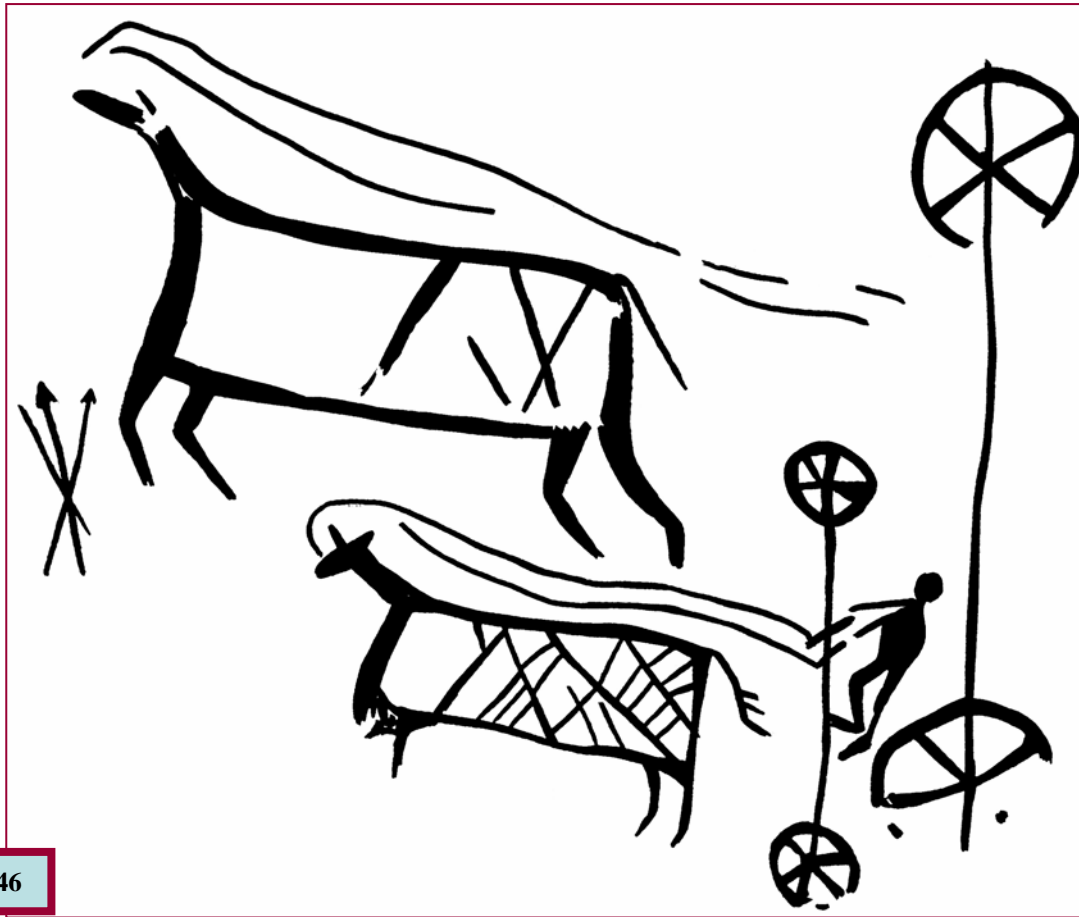
Bundi - Bhijolia; Chalcolithic; Red; Length of the upper animal 20 cm;

Chariot with two horses(?) under a straight yoke. The painting is only partly preserved.



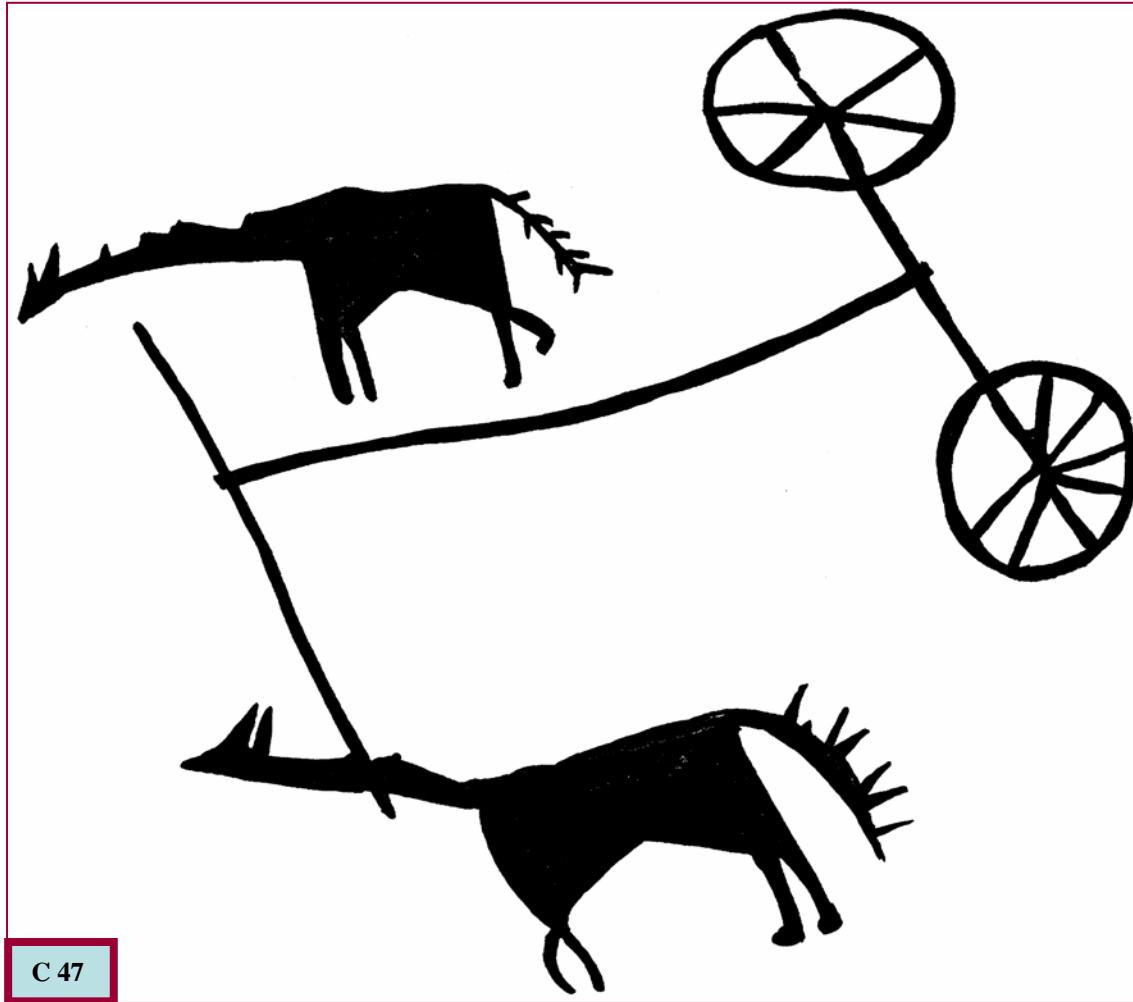
C 45

*C 45
Kathotia; Chalcolithic; Red; Length of the lower draught animal c.30 cm;
Badly preserved chariot with draught animals of unequal size.*



C 46

C 46
Kathotia; Chalcolithic; Red; Length of the lower draught animal c.25 cm
Two badly preserved chariots. The chariots seem to have only one draught animal.



C 47

C 47
Dekan - Adarshila; Chalcolithic; Red; Length of the chariot c. 20 cm
Chariot with two draught animals



C 48



C 48a

C48a / C 48a

Firengi FL 3; Chalcolithic; Red; Length of the animal 9 cm

Chariot with a single draught animal. The animal is stylistically identical with depictions of antelopes. The outright identification of non-bovine draught animals as horses is in many cases questionable.

The chariot group is overlaid by a group of persons in white belonging to the same style group.

C 49 / C 49a

Firengi ; Chalcolithic; Red;
Height of the charioteer 10 cm.

Unique side view of a chariot which allows to understand technical details not shown in the "split representation" usually employed in depicting chariots in rock pictures. Here the charioteer stand on a platform holding to a banister which is akin to the handle of a bicycle. This handle is fixed to the pole by a slanting strut, a detail which is also known from the Daimabad bronze chariot. (Fig:C 78)

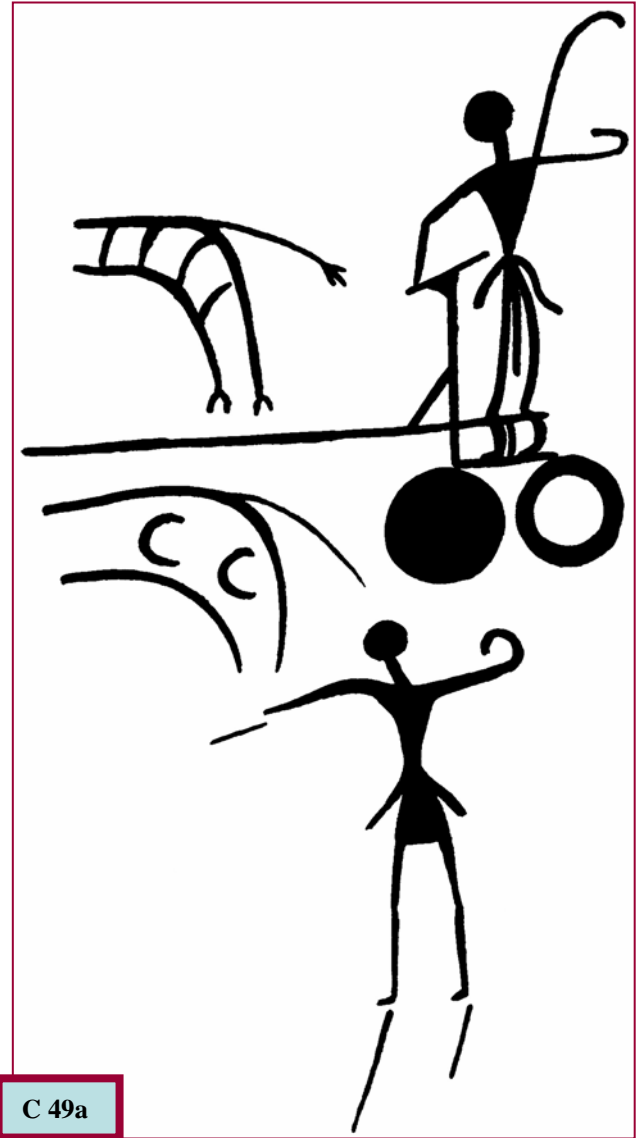
The charioteer is equipped with a bent stick. The wheels of the vehicle are shown full and in line with the traction. The front portion of the draught animals is erased by a water-mark.

This is one of the rare and unique examples of a rock painter going obviously against the accepted system of perspective.



C 49

C 49a





C 50

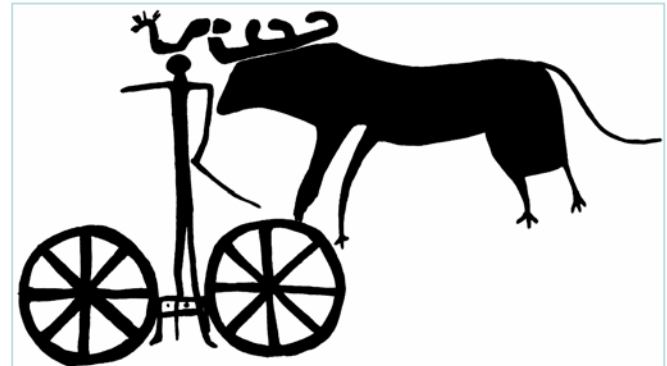
C 50 / C50a

Bundi - Golpur; Chalcolithic; Red; Height of the wheels 10 cm

Chariot and charioteer. The contemporaneity of the individual figures in this picture is unclear.

The rock art in the Chambal region is an old culture region, where important "Harappan" sites were found, which rather indicated the agricultural importance of the region of Western Malwa. The rock art in the region contains many chalcolithic and early historic panels which show iconographic details stylistic close to pottery paintings on the late chalcolithic Malwa ware.

C 50a



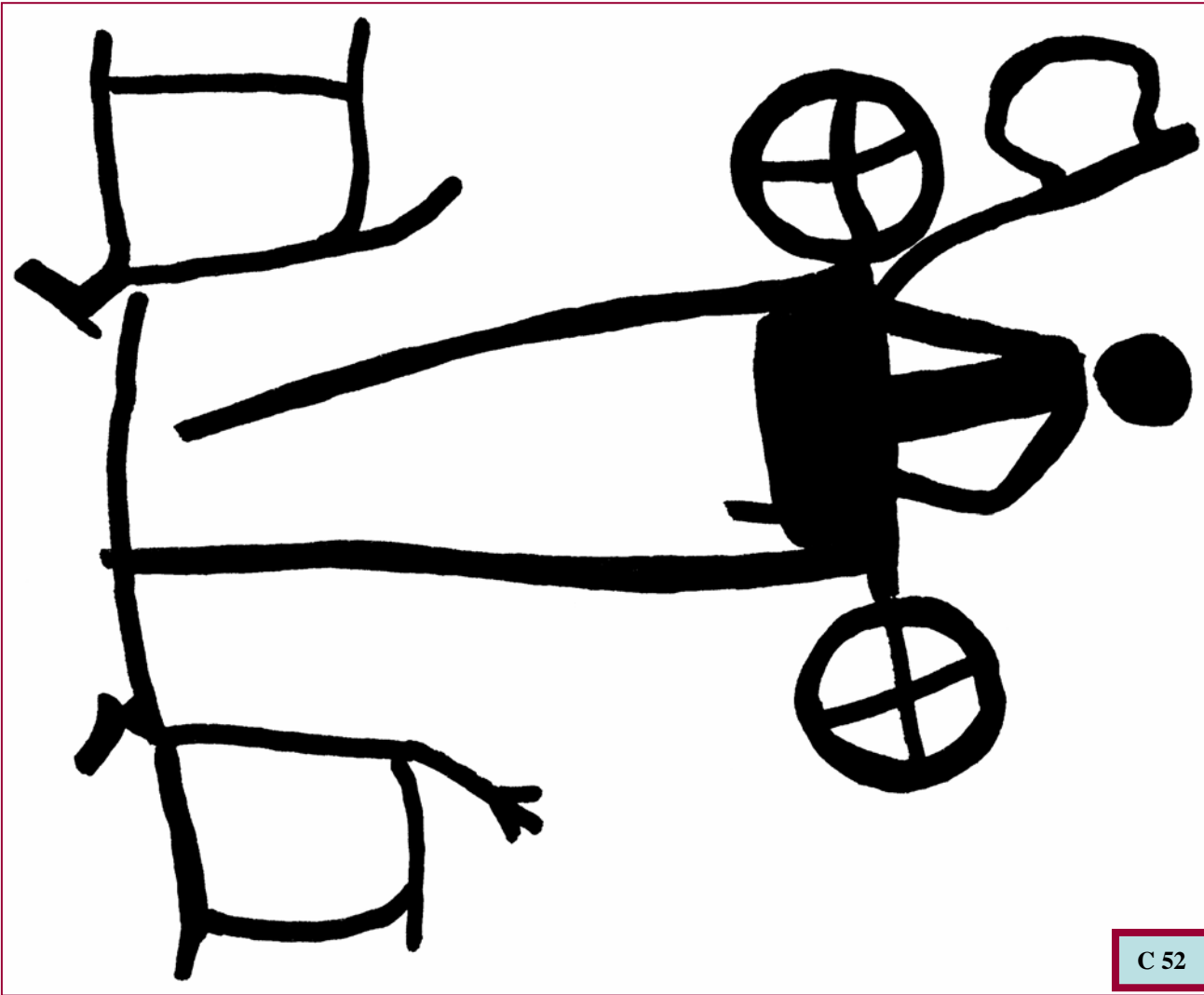


C 51

C 51

Chibbar Nulla; Chalcolithic; Red; Height c. 20 cm

Chariot and charioteer. The platform here is positioned before the axle. The animals are preserved in traces only.



C 52

C 52

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c. 25 cm

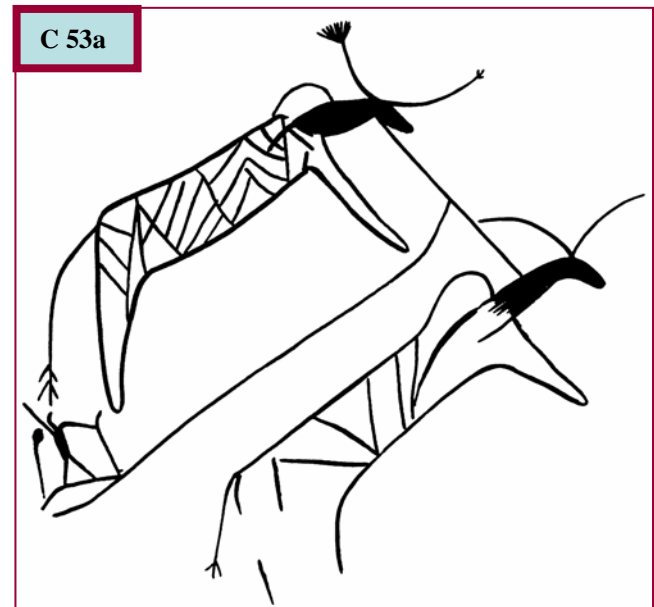
Chariot and charioteer. The charioteer holds a large axe of the "Copper Hoard" type.



C 53 / C53a

Gelpur; Chalcolithic; Red; Length of the upper animal 25 cm

Two draught cattle with a diminutive chariot and charioteer. The chariot is without wheels, but it shows a strut on to which the charioteer can hold to.





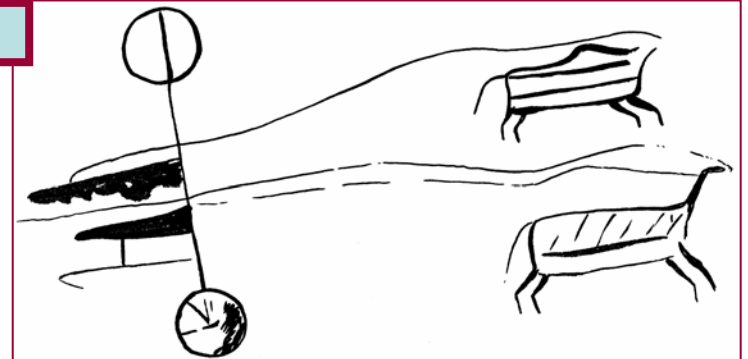
C 54

C 54 / C 54

Firengi FL 3; Chalcolithic; White; Length of the lower animal 14 cm

Chariot with two draught animals connected to the cart only by the reign strands. The drawings of two passengers are rather unusual in their an-iconic shape, the bent staffs might be bows.

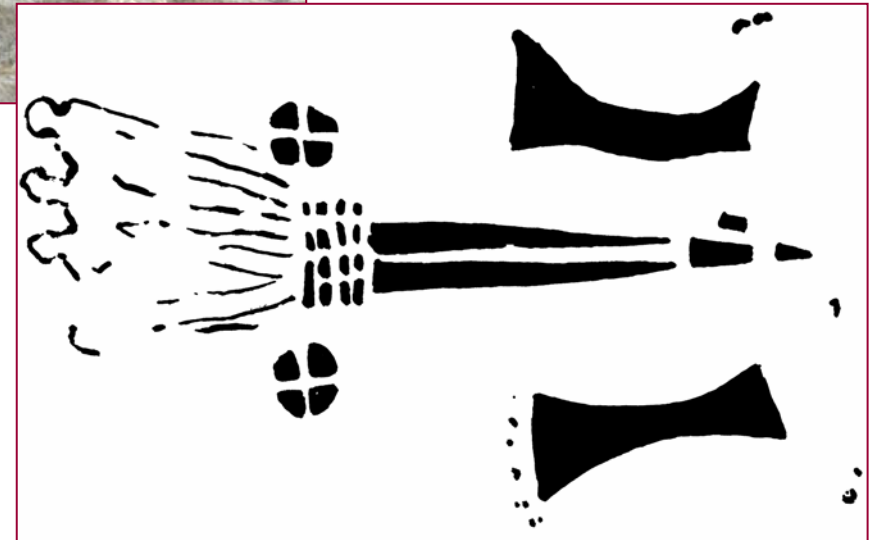
C 54a





C 55

C 55a



C 55 / C 55a

*Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c.20 cm**Preserved red parts of a formerly polychrome (red and white) painting of a chariot with two draught animals and four persons standing.**The large figure at the left is the head part of a larger mesolithic human figure.*

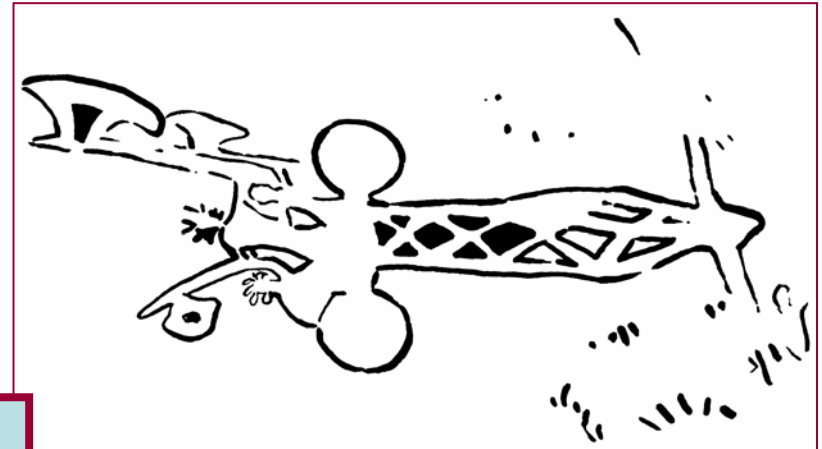


C 56

C 56 / C 56a

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c.20 cm

Preserved red parts of a formerly red and white painting of a chariot with two draught animals and three persons wielding large "Copper Hoard" type of axes.



C 56a



C 57 / C 57a

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c.35 cm (See Fig. 59);

Preserved red parts of a formerly polychrome (red and white) painting of ax warriors who also carry bow and arrows, a chariot with two draught animals and three persons of which the two larger wielding large "Copper Hoard" type of axes.



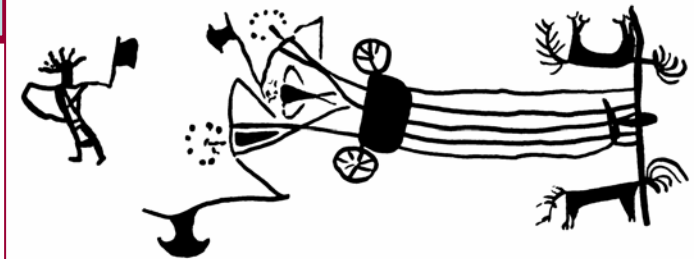
C 58

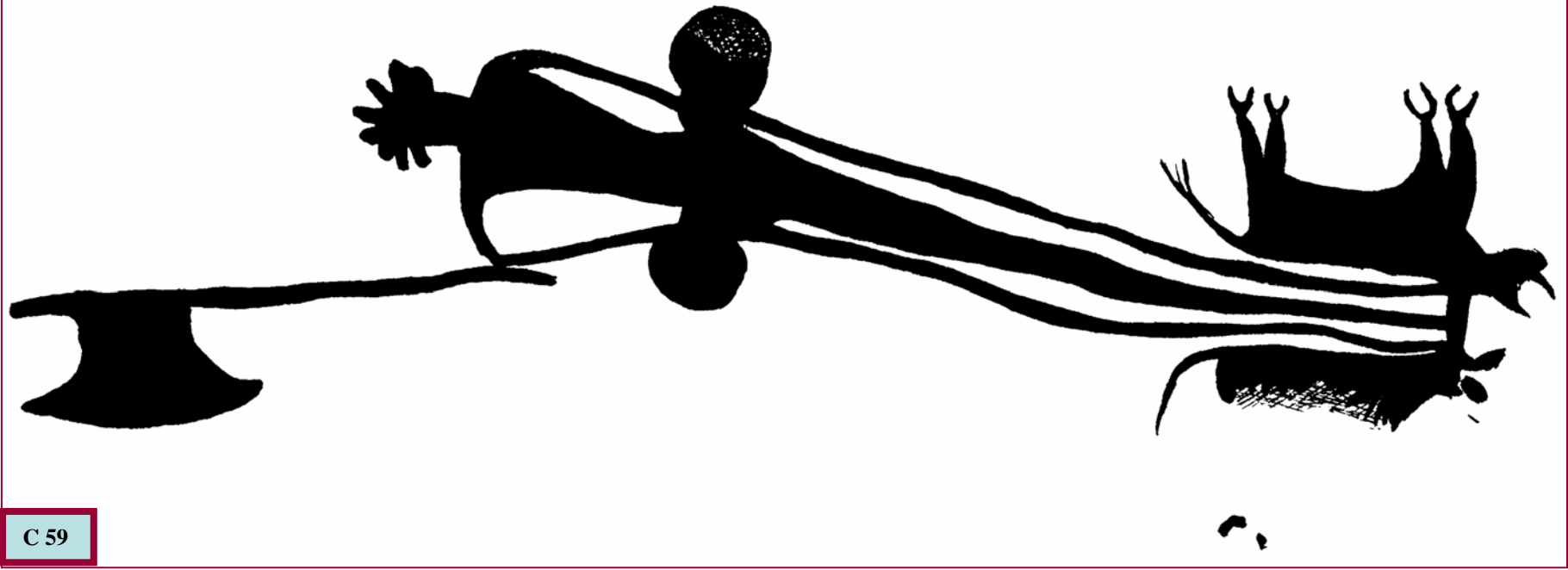
C 58 / C 58a

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c. 35 cm

Two large and one small persons on a chariot, drawn by two animals which combine features of bovids and equids. The axes wielded by the persons are very close in shape of "Copper Hoard" forms.

C 58a





C 59

C 59
Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c.35 cm

Two large and one small persons on a chariot, drawn by two animals which combine features of bovids and equids. The axes wielded by the persons are very close in shape of "Copper Hoard" forms.

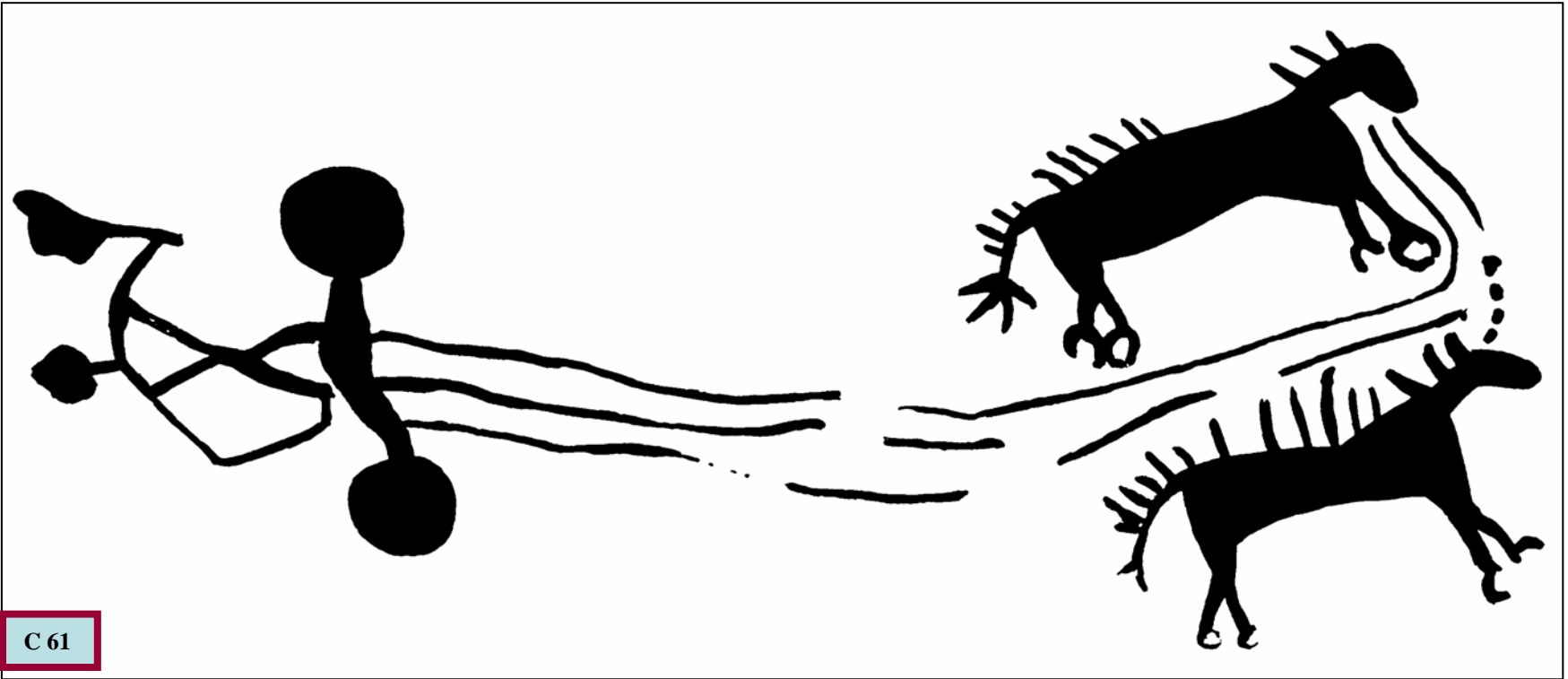


C 60

C 60

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length chariot c.20 cm

Preserved red parts of a formerly polychrome (red and white) painting of a chariot and axe warriors. The people in the only partly preserved chariot wield large "Copper Hoard" type of axes. Similar axes are carried also by the large persons in front of the chariot, who besides the axes also hold bows and arrows (only partly preserved).

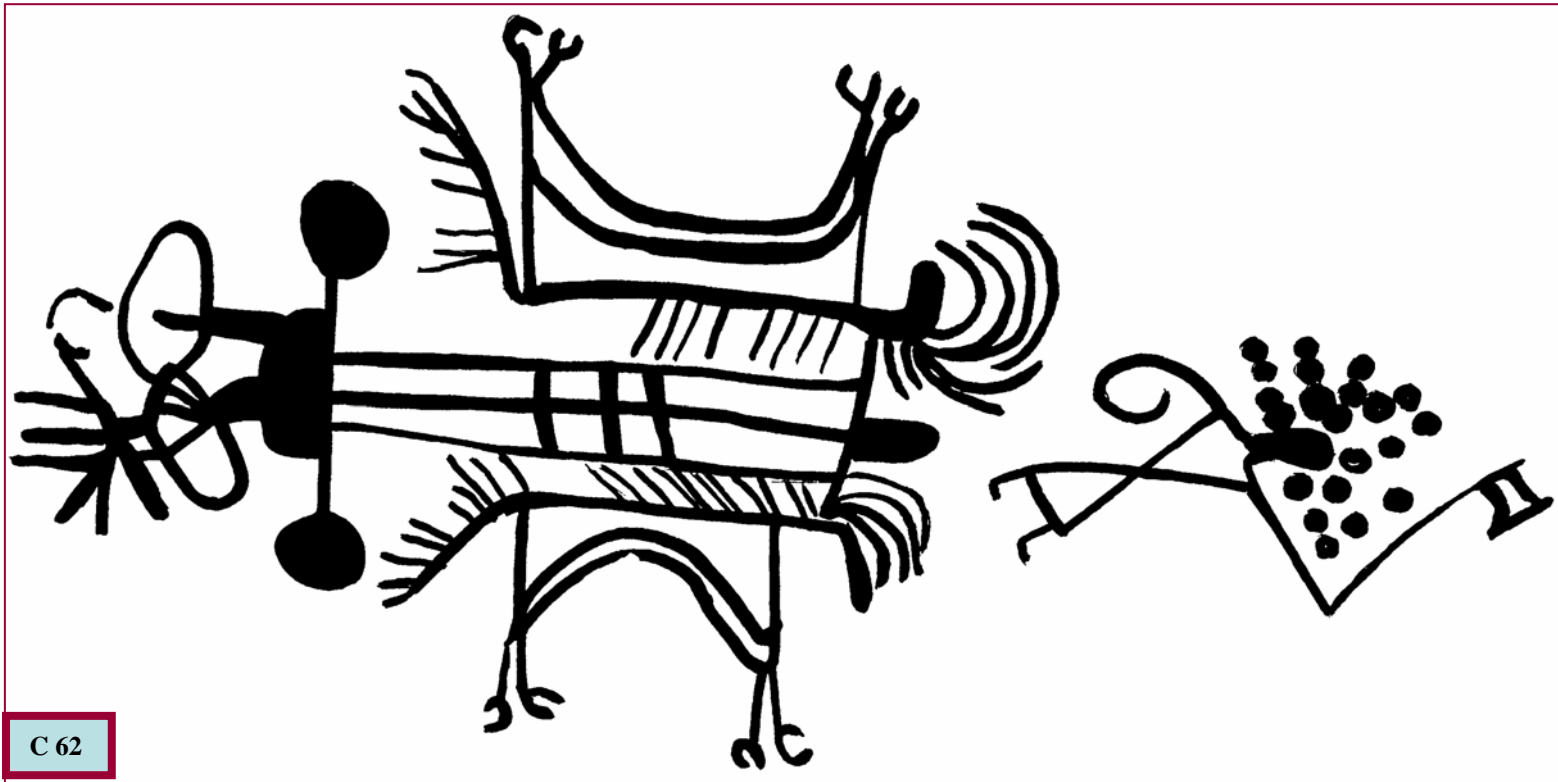


C 61

C 61

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c. 40 cm

A chariot with two draught animals. The charioteer holds an axe of the "Copper Hoard" type.



C 62

C 62

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c.35 cm

A chariot with two draught animals and two passengers. A axe man walks in front of the chariot.



C 63

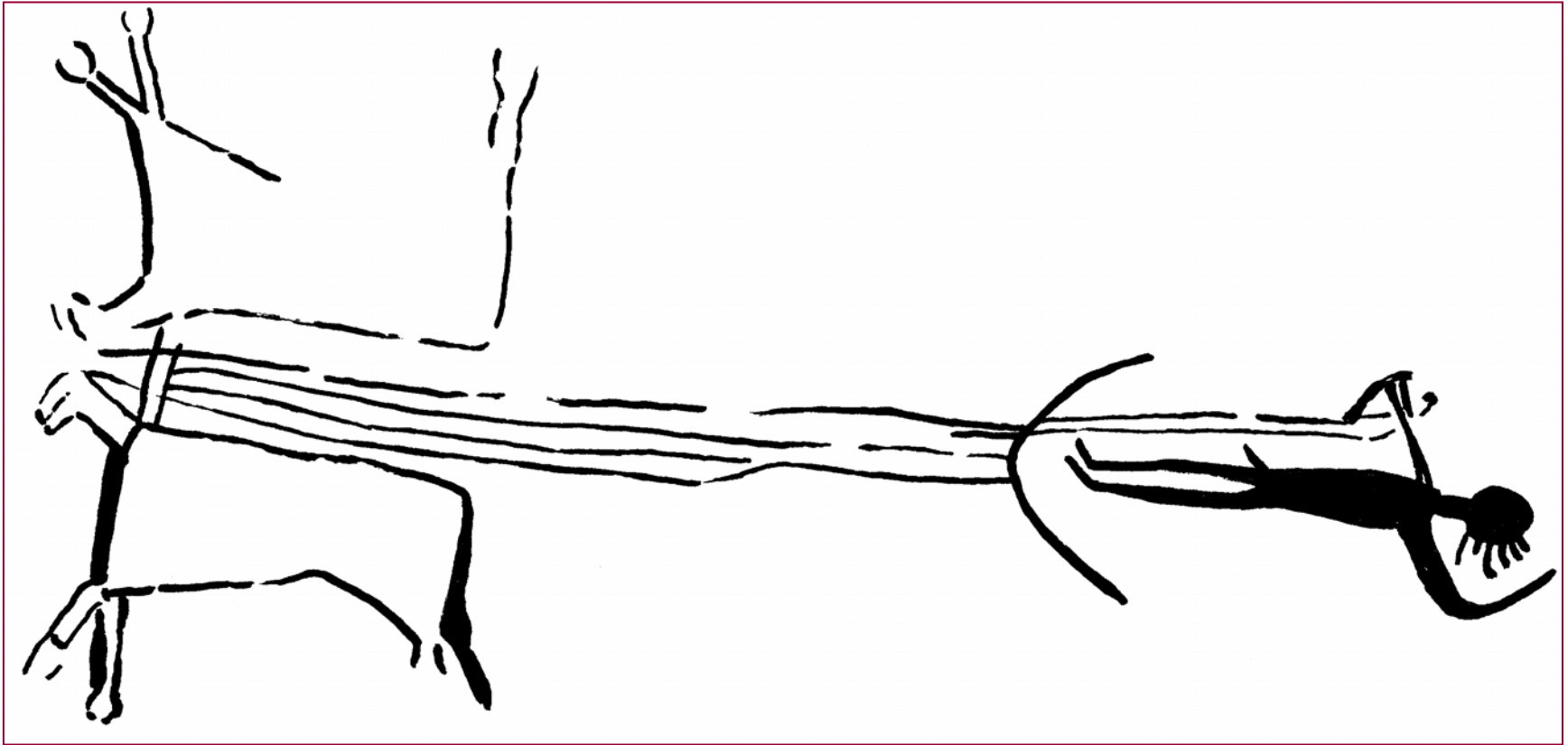
C 63 / C 63

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Chariot Length c. 35 cm

A chariot with two draught animals and one charioteer. The draught animals here are cattle. The painting shows only the red pigment of the formerly white and red picture.



C 63a



C 64

C 64

Chatur Bhoj Nath Nulla; Chalcolithic; Red; Length c 40 cm.

A wheel-less chariot with two draught animals and one charioteer. The painting is badly preserved.

Wheel less chariots are rarely depicted.

Even now in Kerala there are races on sledges in wet fields, winner is who can splash dirt most amply and over most of the onlookers!

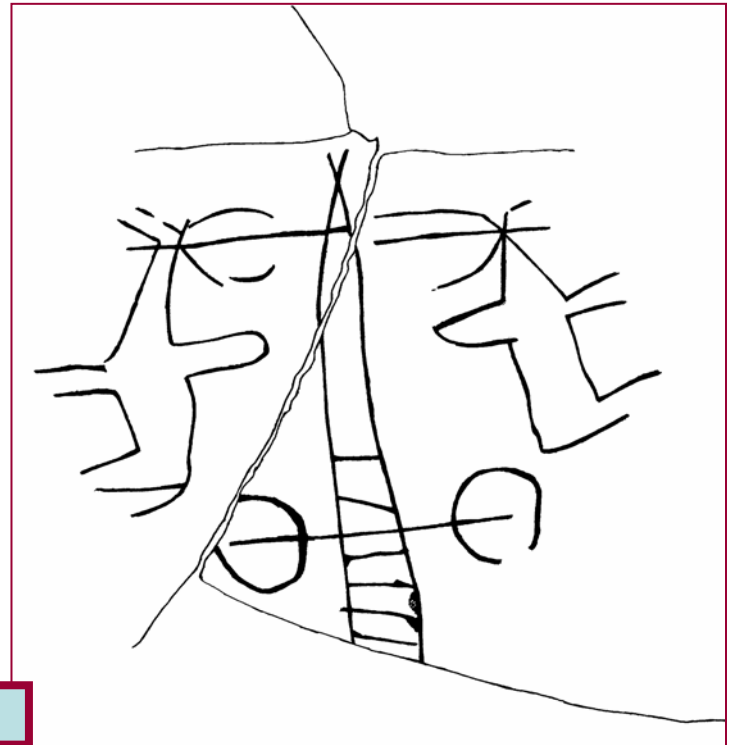
C 65



C 65 / C 65a

*Inamgaon; Chalcolithic; Engraving on a storage jar; Height of the cart c.15 cm;
(Archaeological Museum Deccan College, Pune);*

Bullock cart engraved on the surface of a large storage vessel found in the excavation of Inamgaon, Maharashtra. The Jar belongs to the Ahar face, a later provincial chalcolithic tradition at that site, c. 1200 B.C.



C 65a



C 66a

C 66 / C 66a / C 66b

Bundi - Naldeh; Chalcolithic; Red (The animal at the top is in black pigment);
Length of the cart 15 cm;

Painting with three thematic centers. At the top is an enigmatic picture of a horn crown(?), which probably was placed on the back of a bull, unfortunately the lower part of this picture was placed on an now exfoliated piece of rock.. Lower down is the picture of a bullock cart, and below this a file of five persons. Still lower down is a group of animals possibly cattle and a person standing on a square field, possibly a ploughed field(?). In the hand of the man is an axe(?) or pankā(?) (fan). Similar implements are held by the first and last man of the central row.



C 66



C 66b



C 67

Detail from C 67

C67 / C67a
Bundi - Naldeh; Chakcolithic; Red; Length of the cart 15 cm; (See also C 66).
Bullock cart, cattle and a procession of men

C 67a





C 68



C 68a



C 68b

C 69b
 Patsal; Chalcolithic(?); Length of central figure 30 cm.
 The depiction of agricultural equipment is extremely rare in rock art. In Patsal is a figure of a ploughs and what are possibly wheel-less carts(?).

C 69 / C 69a
 Patsal; Chalcolithic(?); Length of the cart 30 cm.
 The depiction of a chariot equipped for four draught animals. The chariot is part of a composition in the hills close to the city of Fatehpur Sikri.



C 69

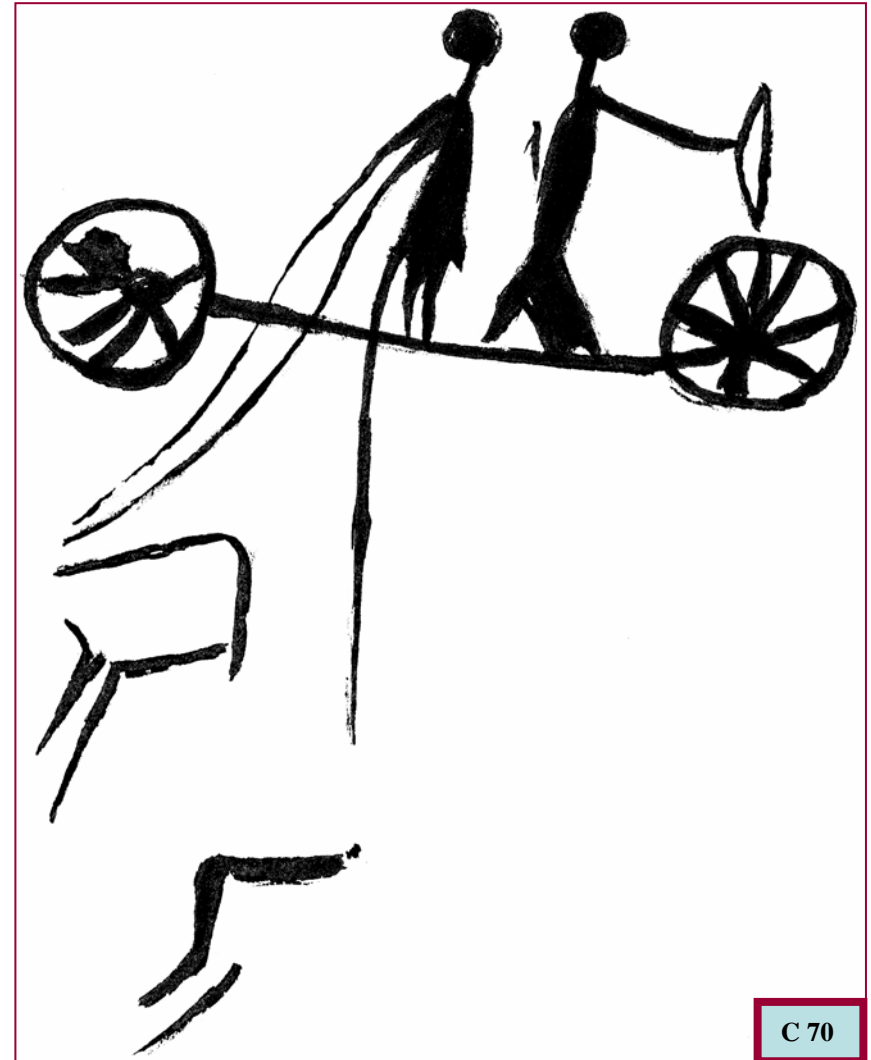
C 69 / C 69a

Firengi Chabutara; Chalcolithic; Red; Length of the upper horse 10 cm

Battle between bow men, horse rider, spear thrower and one chariot. This is the only picture where all the weapons are shown in their strategic position. The charioteer is equipped with an axe and bow and arrow, several of the bow men also carry small axes. All the arrow heads are flanged types which indicates the use of metal points. Axes, swords, shields, and even a signal horn, all point to very metal-intensive weaponry.



C 69a

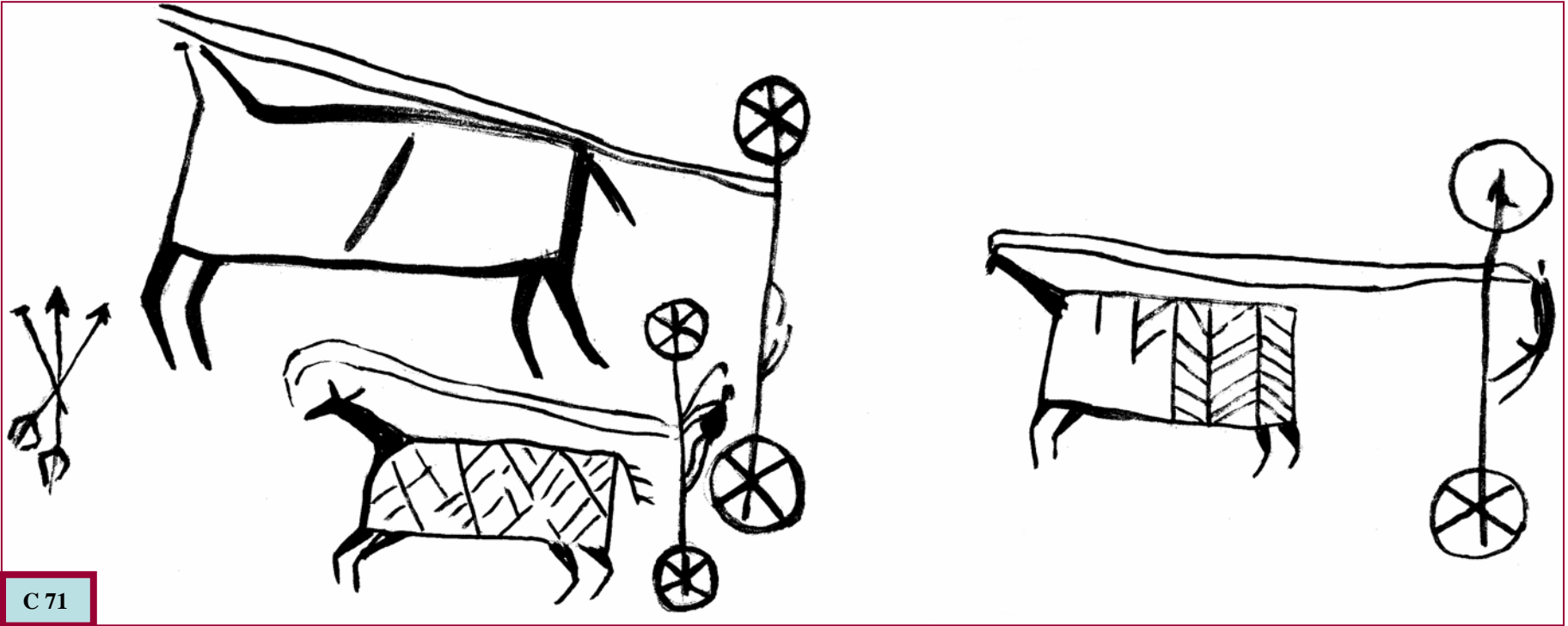


C 70

Firengi BK12; Chalcolithic; Red; Height of the charioteer 3 cm.

*A very small chariot, manned by a charioteer and a bow man.
Remains of two draught animals are visible.*

C 70



C 71

C 71

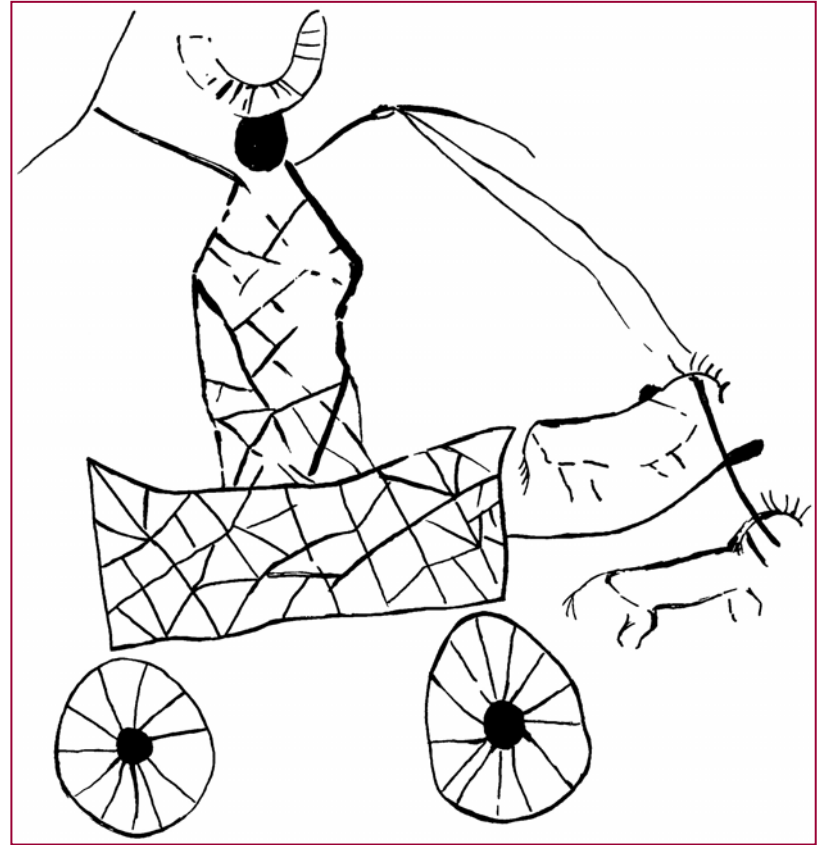
Kathotia - Jiri; Chalcolithic VS 6; Red; Length of the lower animal 18 cm.

Three chariots. The draught animals are obviously non-bovine, although the species can not really be made out. Left in front of the chariots is a bundle of three arrows. The reins run from the hands of the charioteer over the head towards the muzzle of the animal. The smaller chariot at the left has a bent stick, possibly indicating a strut for the charioteer to hold on during jerky movements.



Freehand Copy

C 72



Copy from a slide

C 72a

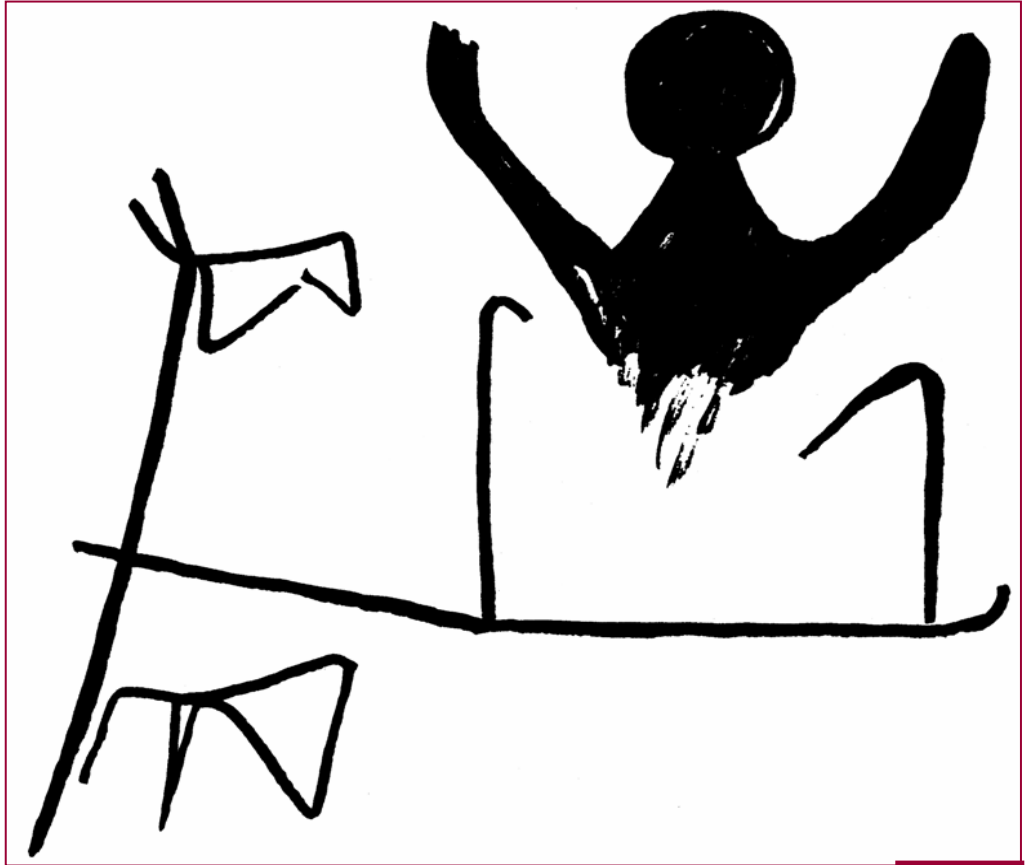
C 72 / C 72a

Shivpuri - Churelchach; Chalcolithic(?); Red; Length 50 cm

Deity(?) with a horn-crown in a chariot drawn by two horses. The depiction is unusual since the wheels are shown in alignments on one side of the cart, giving the appearance of a wagon.



C 73



C 73a

C 73 / C 73a

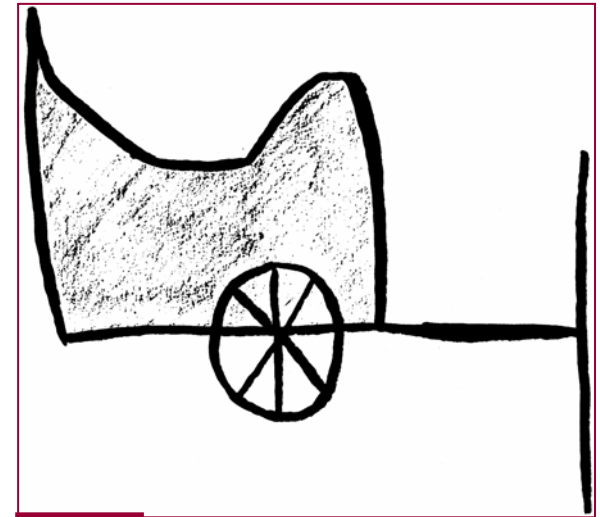
Shivpuri - Churelchach; Chalcolithic; Red; Length 50 cm

Deity(?) in a wheel-less chariot.

The picture is in a dome-like hollow of a ceiling. The contemporaneity of chariot and human figure is questionable.



C 74



C 74a

C 74 / C 74a

Raisen- Bhangawan; Chalcolithic(?)/Historic; Red contour lines the shaded parts yellow; Length 15 cm

Chariot in side view. The chariot is depicted with full body works. This is a unique depiction in chalcolithic rock art and might already depict the kind of chariot we know from early historic reliefs.



C 75

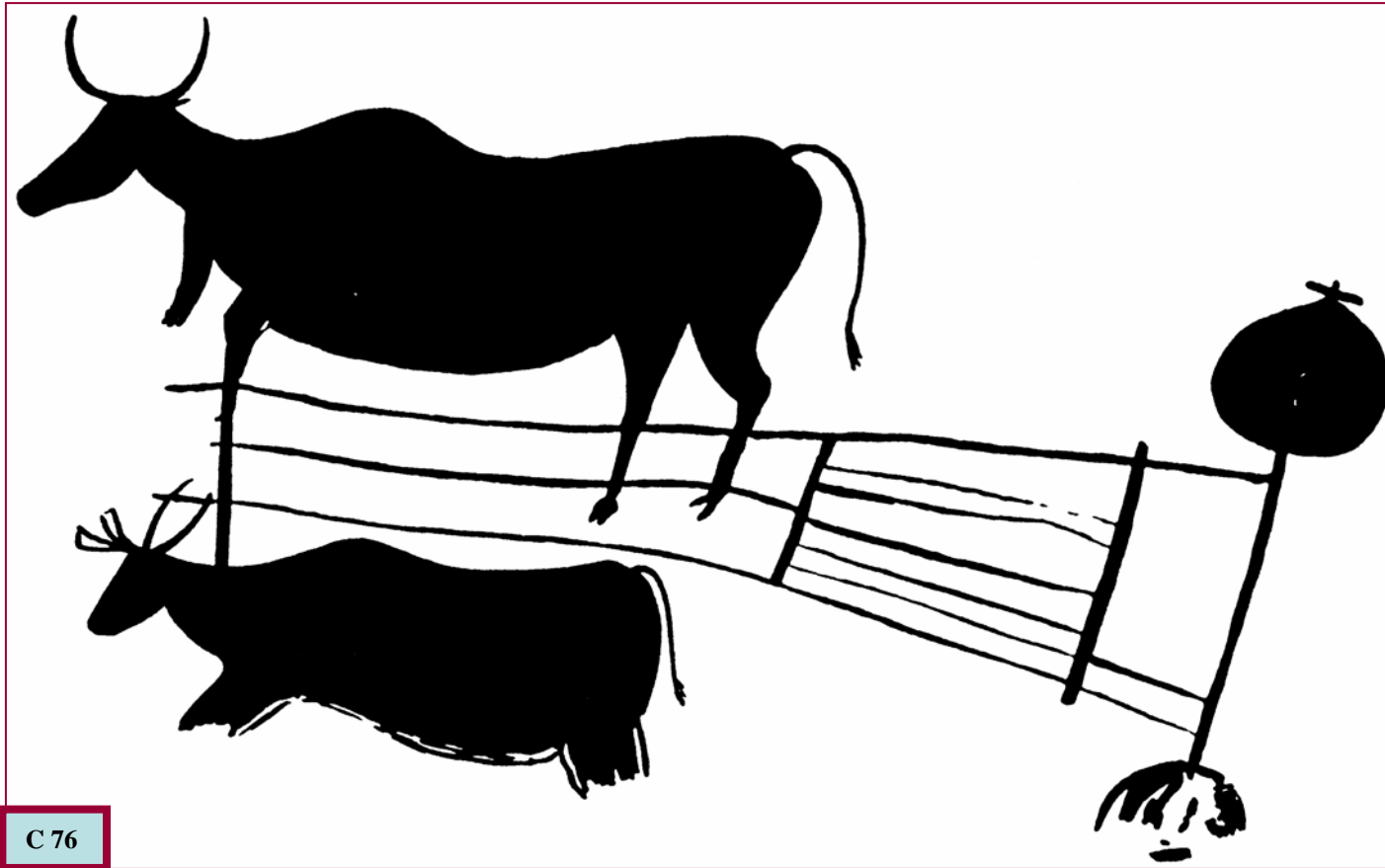
C 75a

C 75 / C75a

Urden; Historic (Kushana?); White, partly over painted red; Length of the right cart 17 cm

Bullock carts showing details in the animal's harnessing and also the axle-nails at the end of the axle. Stylistic details in the animal depictions show this picture to belong to the "Kushana paintings", a rock art style common in the eastern Malwa Region around 1st - 2nd century AD.





C 76

C 76

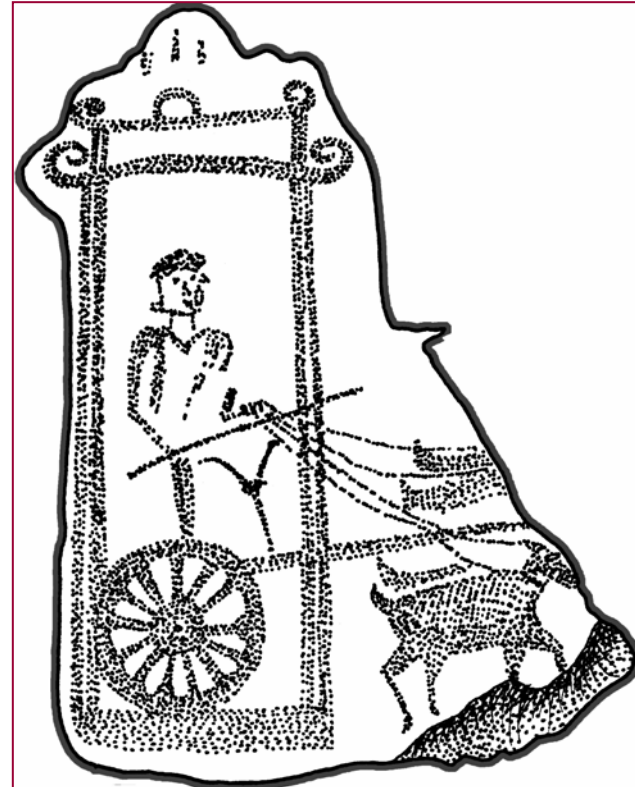
Mahadeo Hills - Jalawatrun; Historic; White; Length of upper draught animal 18 cm.

Bullock-cart, shown here is also an axe nail. The painting is unique as it is found in a densely forested mountainous region. Since all the paintings near by are of historic origins, this cart as well is considered "Historic" .



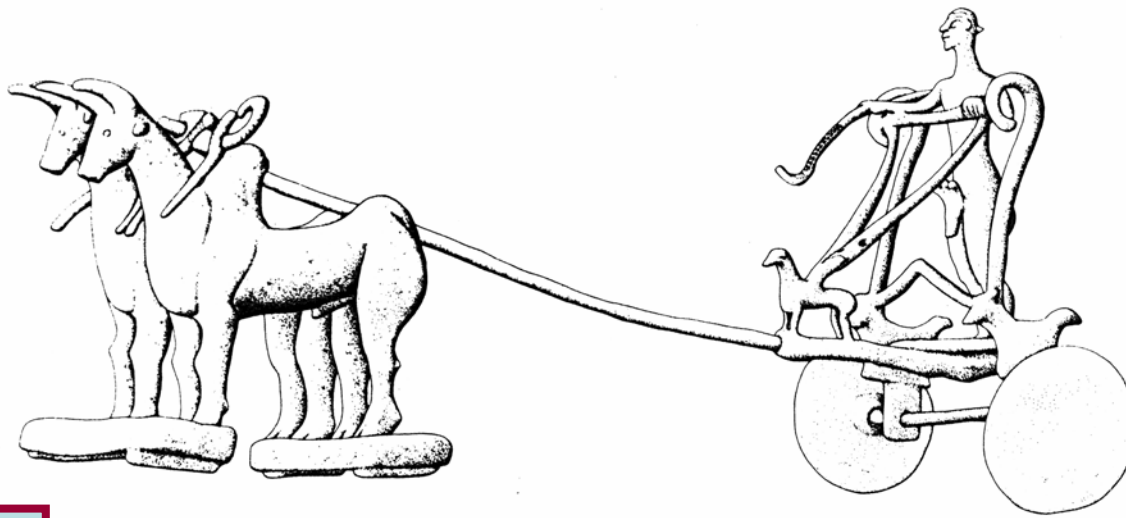
C 77

C 77
 Kausambi, Historic (2nd century BC);
 Height c.12 cm
 Clay tablet showing a chariot pulled by 4
 oxen. The charioteer is standing under
 an umbrella of honour. The charioteer
 has in front of him a banister which he
 can hold to. The chariot has a
 superstructure of cane(?). The placing of
 the animals follows a Greek perspective.
 Only one wheel is visible.

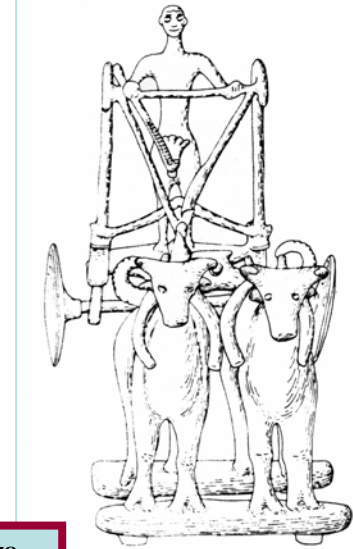


C 77a

C 77a
 Mathura - Sonkh ; Historic (Shunga); Clay tablet; Height c. 15 cm;
 Presently housed in the Archaeological Museum Mathura; Acc. No
 39.2853 S.C. 10. Lit.: Härtel H., Excavations at Sonkh; 1993; Berlin
 Charioteer driving his cart through a Torana. The chariot which
 is pulled by four goats or gazelles, consists of nothing more than the
 wheels (of which only one is shown in this projection), the pole, and a
 banister in front of the standing charioteer, who holds the reign
 strands in one hand and a goad in the other. The relief is very small,
 still these technical details can be made out quite clearly. The tablet
 belongs to the 1st Century BC.



C 78



C 78a

C 78 / C 78 / C 78b

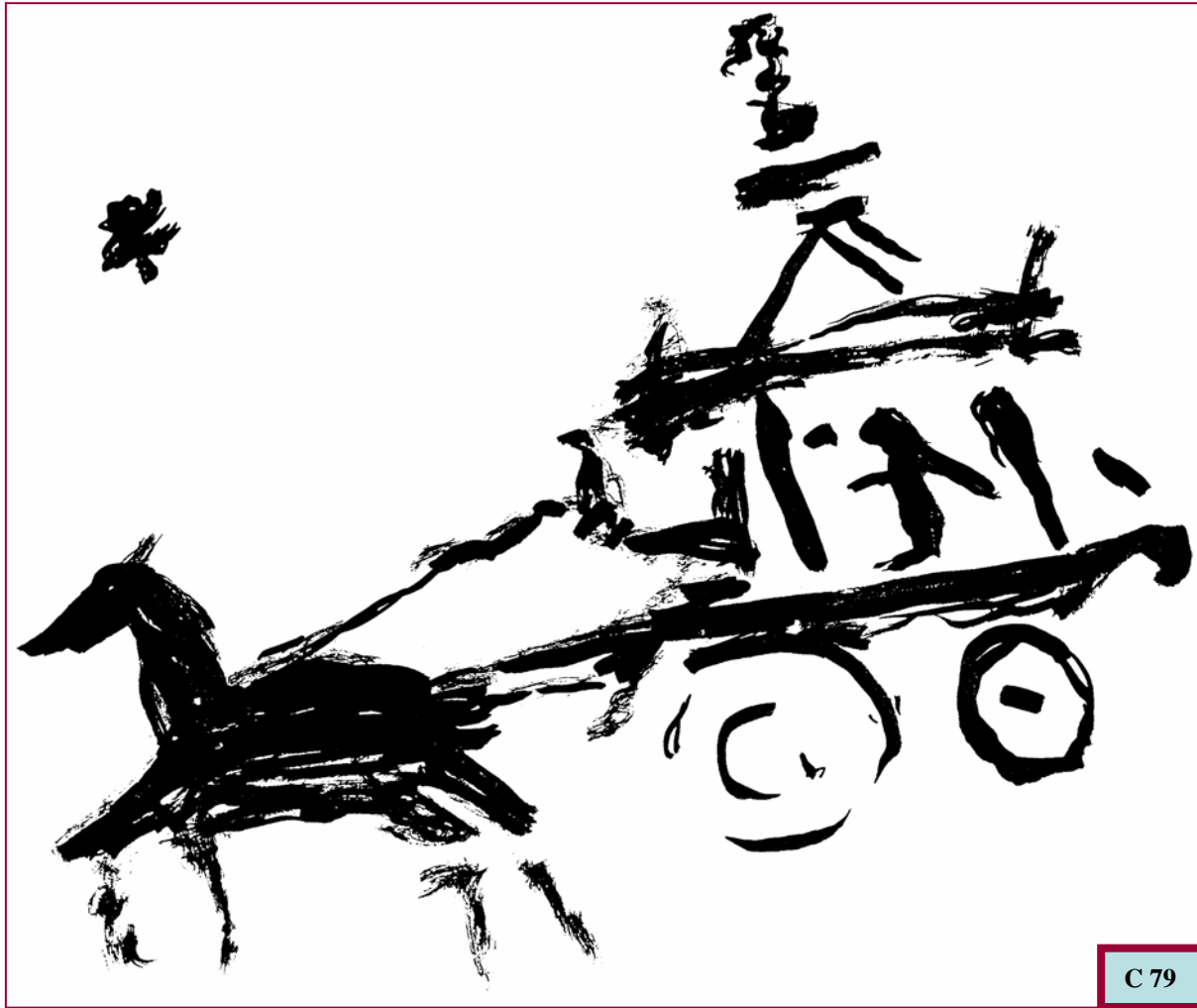
Daimabad; Chalcolithic; Bronze; Length 50 cm (Drawing after: Yule).

The Daimabad miniature chariot shows in great detail the technical features of a light-weight chariot drawn by a pair of oxen, which confirms many technological details seen also in the chariots known from the rock pictures. Above all, it proves that light-weight chariots were known during the Chalcolithic period at sites which are often taken as peripheral in the Indian subcontinent.

The Daimabad chariot is drawn by a pair of long-legged oxen. The yoke has a double curve which indicates that it was originally developed to fit horses' necks instead of humped cattle. The extremely long pole similarly points to the originally intended harnessing of horses which need more space for their hind legs when galloping, while in a bullock-drawn vehicle it was necessary for the charioteer to get close to the animals which are controlled by poking their rear and by twisting their tails. The reins in bovids are used only to break speed. The yoke-ends on the Daimabad chariot show open loops, which can be understood as rein-sorter, which were indispensable in crossed-rein trains, in the way that both animals could be forced left or right simultaneously, a feature which is shown clearly in the chariot depictions from Putli Karar (Fig. C 33) and from Chatur Bhoj Nath Nulla (Fig.10), where both pictures show non-bovine animals, most probably horses. (IAR 1974/5:29-30, Dhawlikar, K., 1982: 361-6, Pl. 35/2-5).



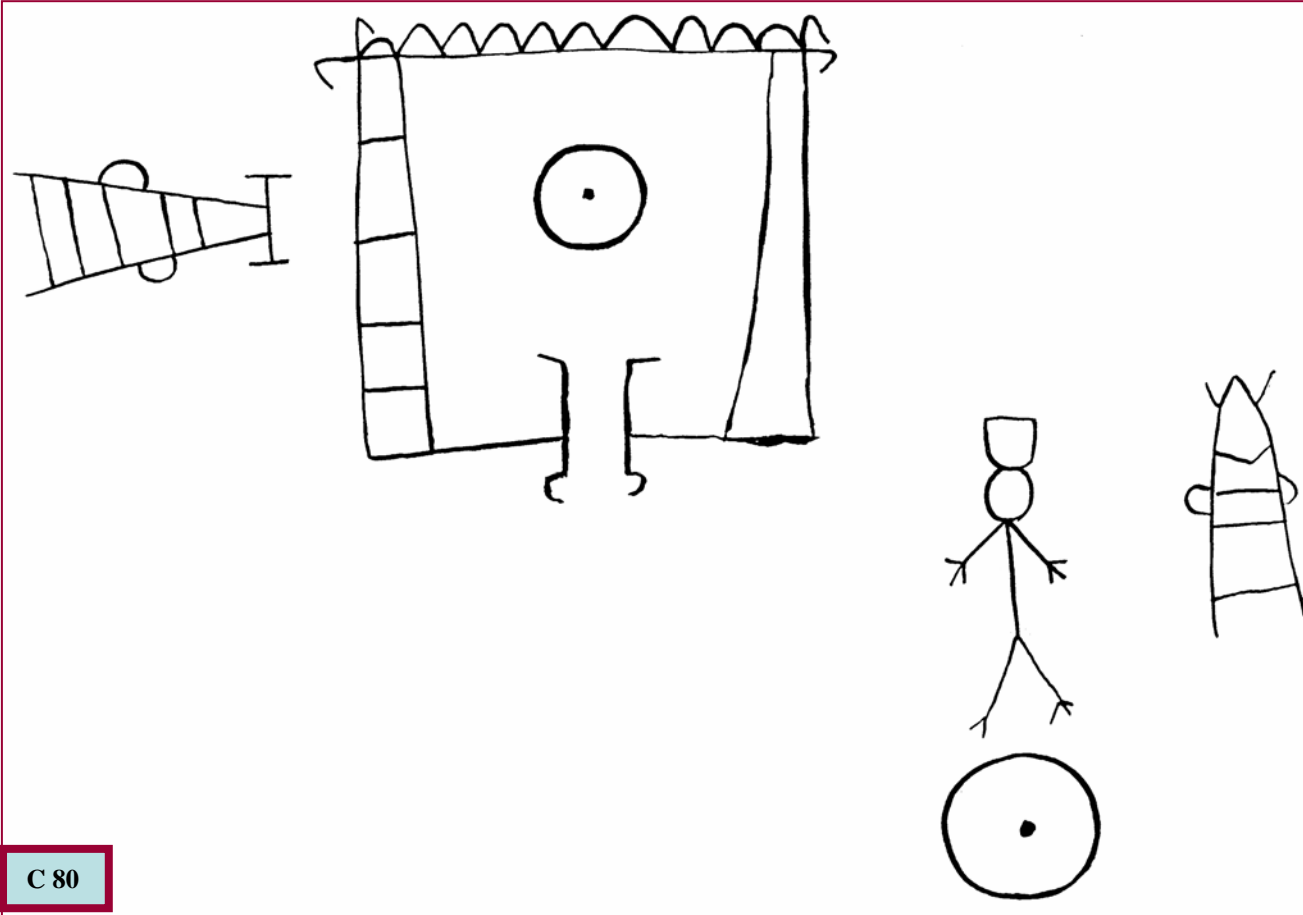
C 78b



C 79

C79

Mirzapur-Likhanyia - Bridge; Contemporary; White; Height of the chariot c. 50 cm.
Chariot. The picture seems to be inspired by calendar prints.



C 80

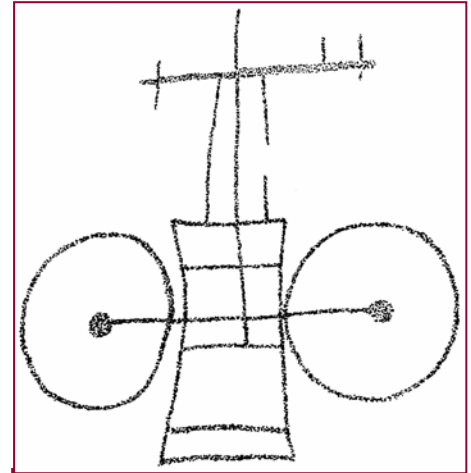
C 80

Neem Ka Thana - Modidungri; Historic; Red; Height of the anthropomorphic figure 15 cm

A “quila” or fort design with a well symbol, two carts and one women(?) with a waterpot(?) on her head before a well(?). The picture conforms to similar paintings made of cow dung and decorated with tinsel fashioned by unmarried daughters during the Sanja Festival at the month of Shravan in Malwa.. The festival also heralds the end of the rainy season.



C 81



C 81a

C 81

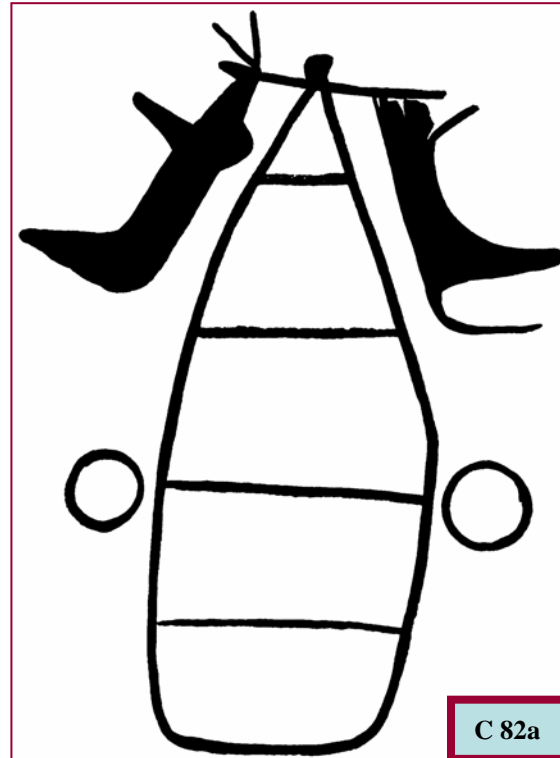
Koppagallu Hill; Chalcolithic(?); Bruising; Height 45 cm.

Bruising of a cart on a granite surface. Depictions of chariots in the southern Deccan are extremely rare. This cart gives a detailed rendering of technical features. Since there are no spokes indicated on the wheel it has to be taken as plank-wheels, the nave of which are indicated in the centre. The body of the cart rests on the axle and the pole and two more struts extend up to the yoke. Although the chronology of this picture is not well to verified, the constructional details go very well with cart models known from the chalcolithic period. But it also should be mentioned that such carts are still in use in many parts of India.

The grooves in the rock at the foreground are "lithophone" percussion points, a common feature at many rock art sites in the granite regions of the Deccan.



C 82

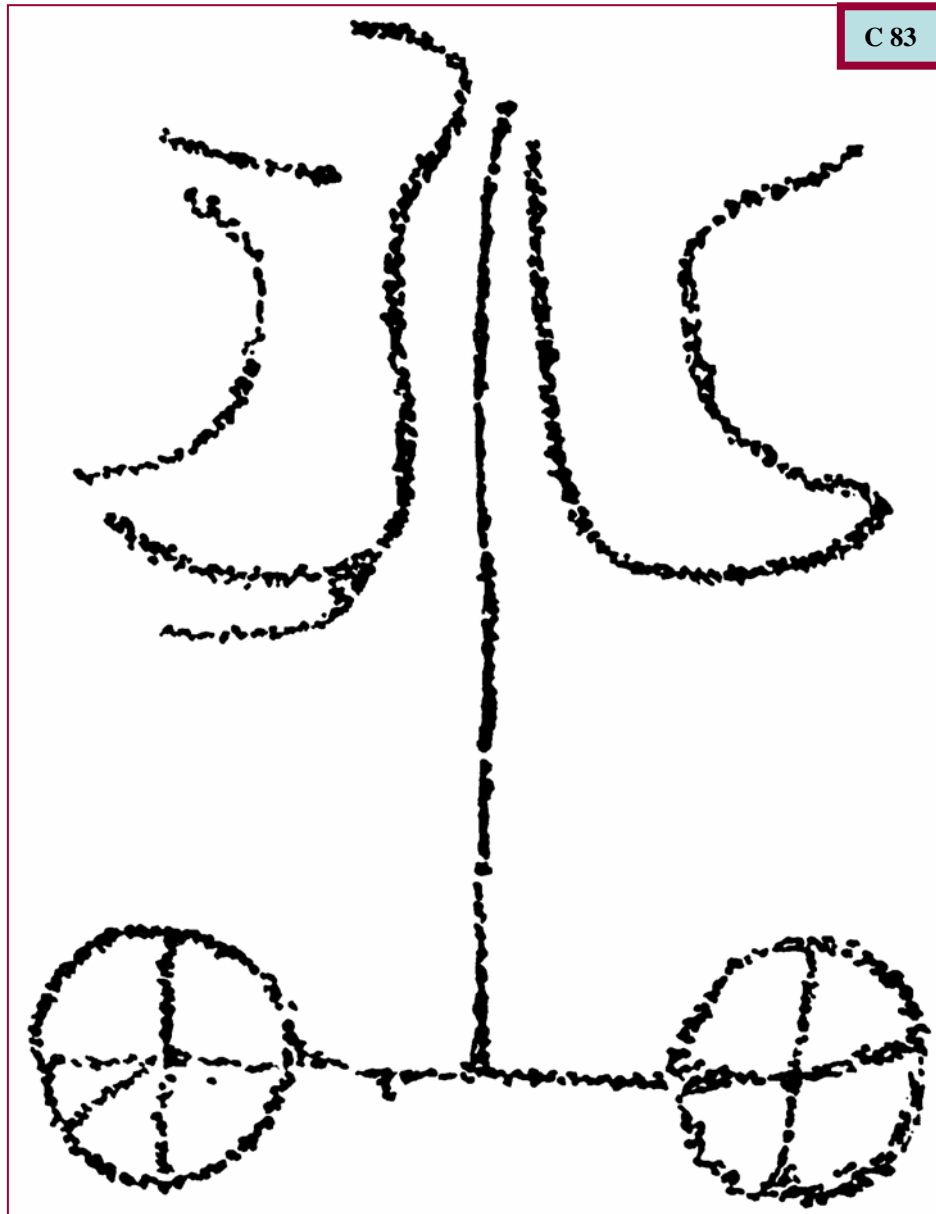


C 82a

85 / C 85a
Benakal Forest - Rampura; Historic(?); Red;
Height 50 cm.

Bullock cart.

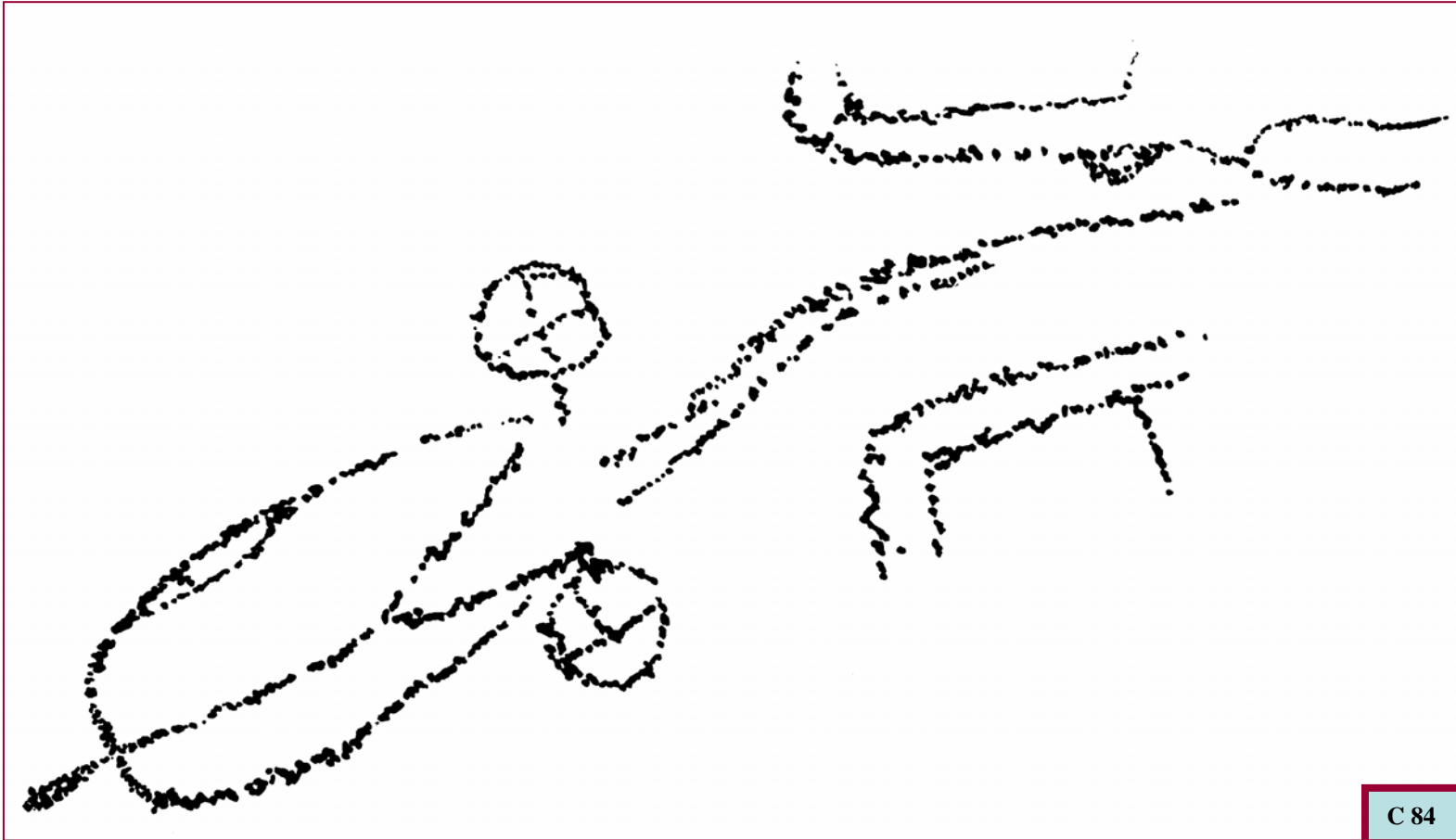
Pigment paintings on granite are not as durable as on quartzite rock surfaces and are therefore very rarely noticed. The chronological position here is difficult to gauge.

*C 83*

Badami - Hiregudda; Chalcolithic; Engraving in quartzite; Height 30 cm.

Chariot with two draught animals. The picture is engraved into the a vertical quartzite rock. This picture verifies the earlier observation of the chariot from Maski (See Fig. 87).

Very few carts or chariots are shown in the rock art of the Deccan, and besides this depictions no other engravings are known from the quartzite regions of the southern Deccan.



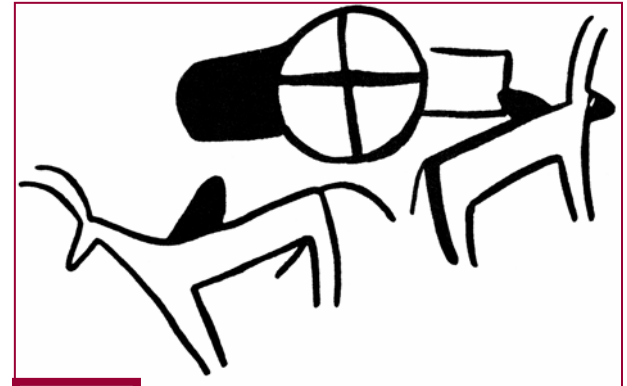
C 84

Maski; Chalcolithic; Bruising in Granite; Length of the chariot 35 cm.

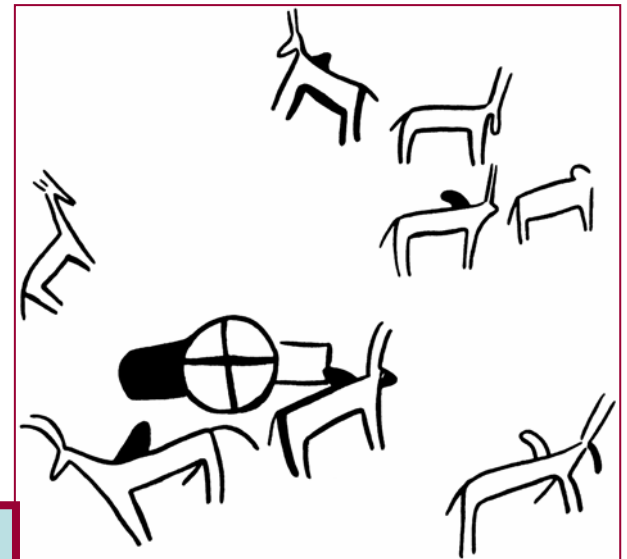
Chariot with one charioteer and two draught animals. The picture is pecked into the surface of a granite rock. Although the form and figures are clear enough to the trained eye, the uniqueness of the depiction is rather puzzling.



C 85



C 85a



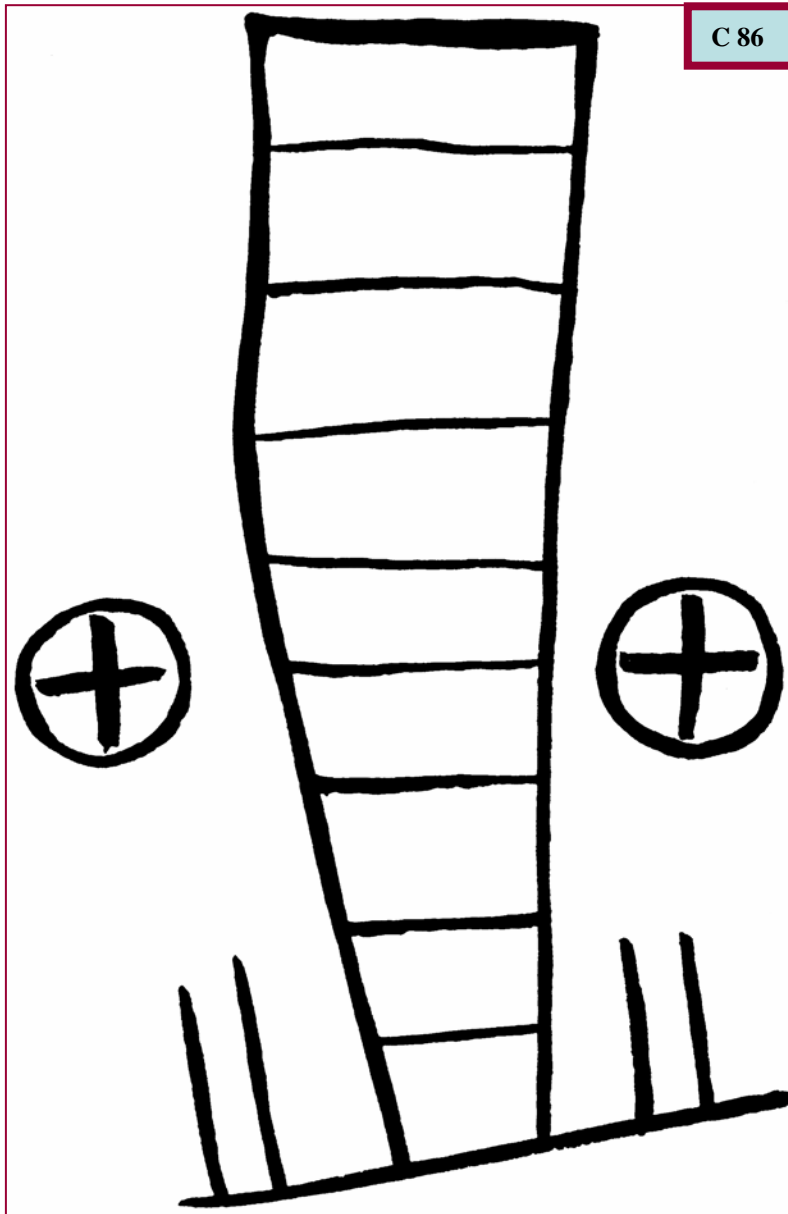
C 85b

C85 / C85a / C 85b

Yerdanur; Chalcolithic(?); Red; Length of the cattle c. 25 cm.

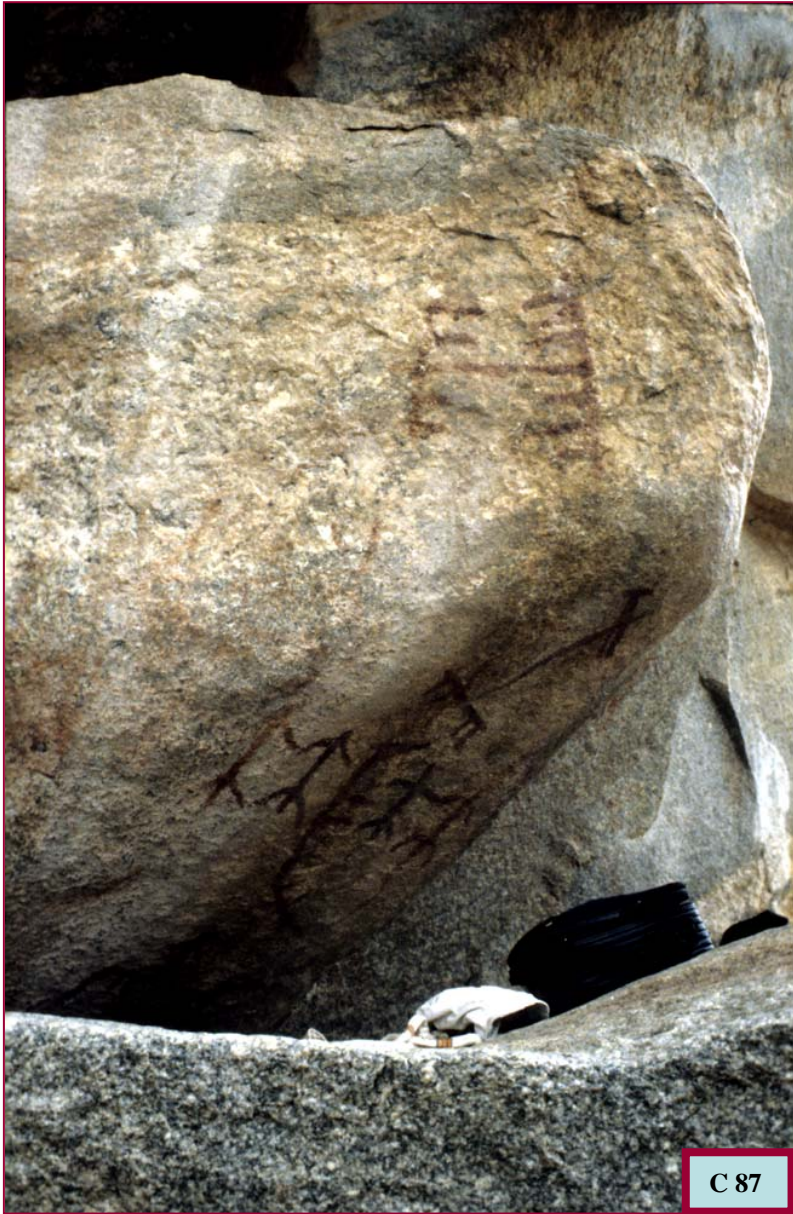
Two cattle before a cart(?).

This group is part of a larger panel under a very low rock shelter which does not allow the viewer laying on his back to view the whole composition, which obviously caused some "mistakes" by the artist himself, when he drew the penis of one of the bulls from the fore-legs downwards! (See Fig. 85b).

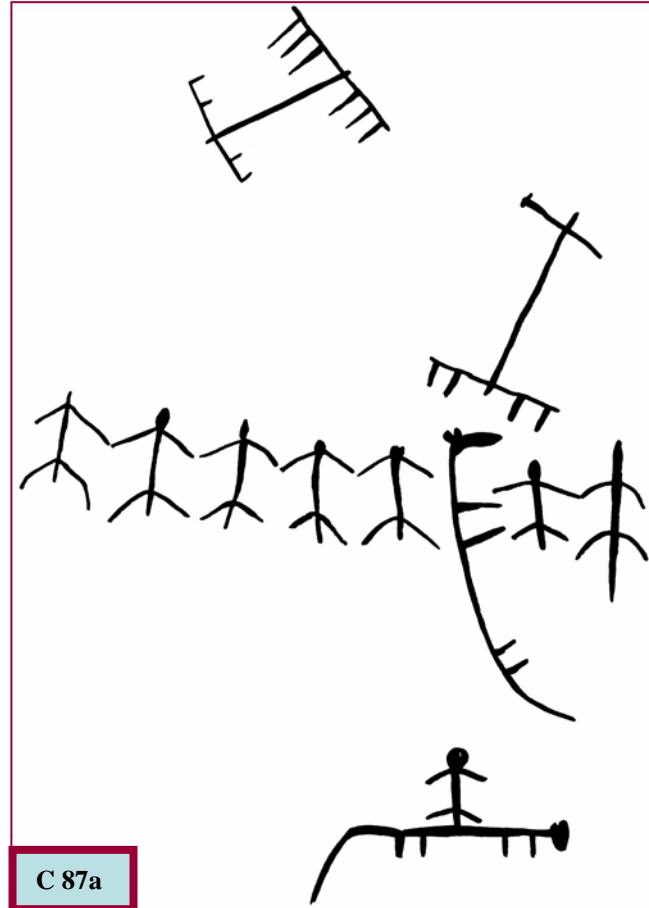


C 86

*Edakal Cave; Neolithic(?); Engraving in Granite; Height 110 cm
Cart. The engraving is part of a tangle of deeply engraved lines*



C 87

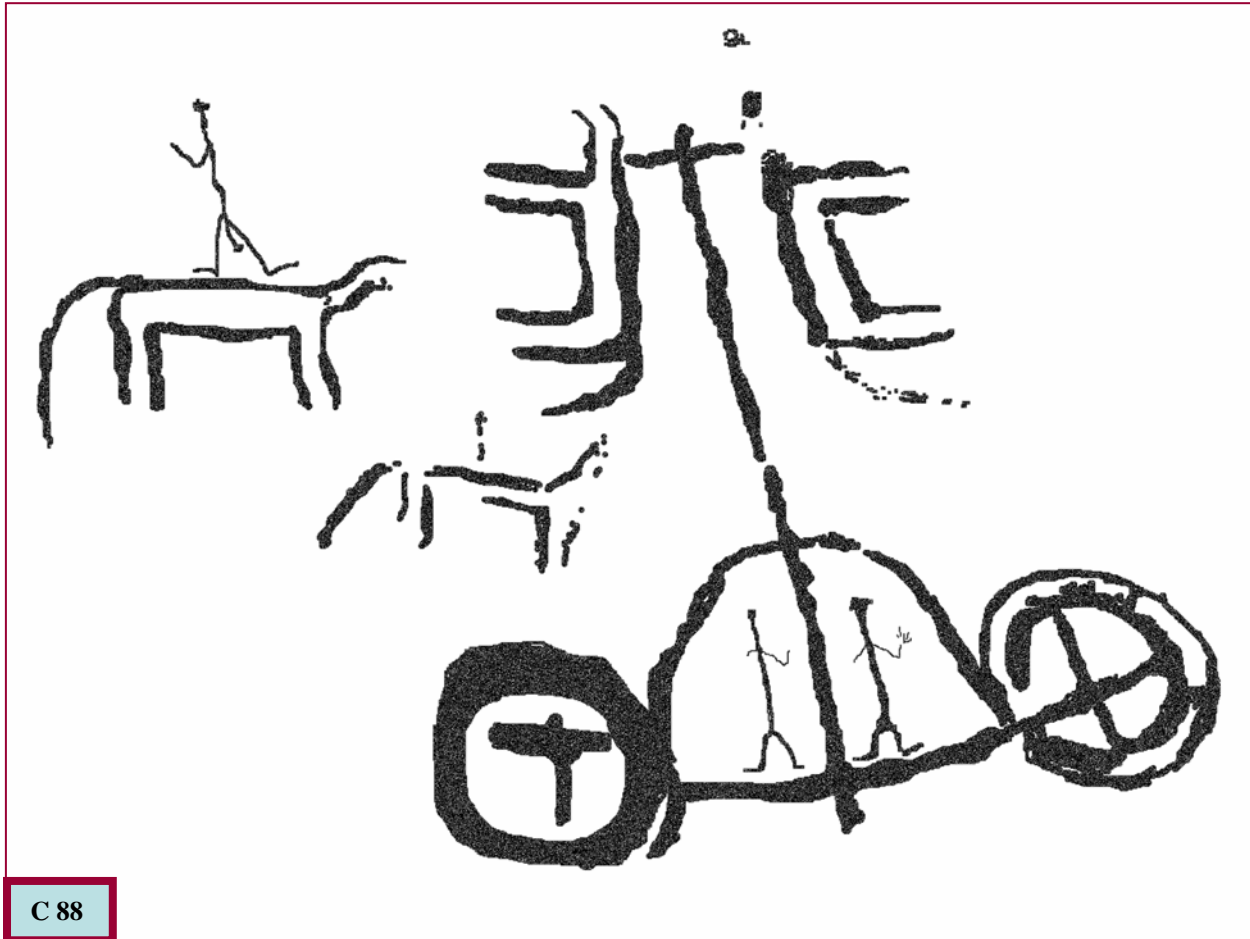


C 87a

C87 / C87a

Vijayanagar - Mossaillana Guddu; Period(?); Red;
Length of the lower figure 30 cm.

Agricultural instruments, probably depicting a six pronged plow used today in sandy soils for raking ground nut plants. Below this is a line of persons holding hands, an unknown animal, and a rider on an animal.



C 88

C88

Baluchistan; Engraving; CH; Length of the chariot c.100cm.

Chariot with two persons as charioteers, and persons standing(?) on horses.
(Copy after Khan 2013).

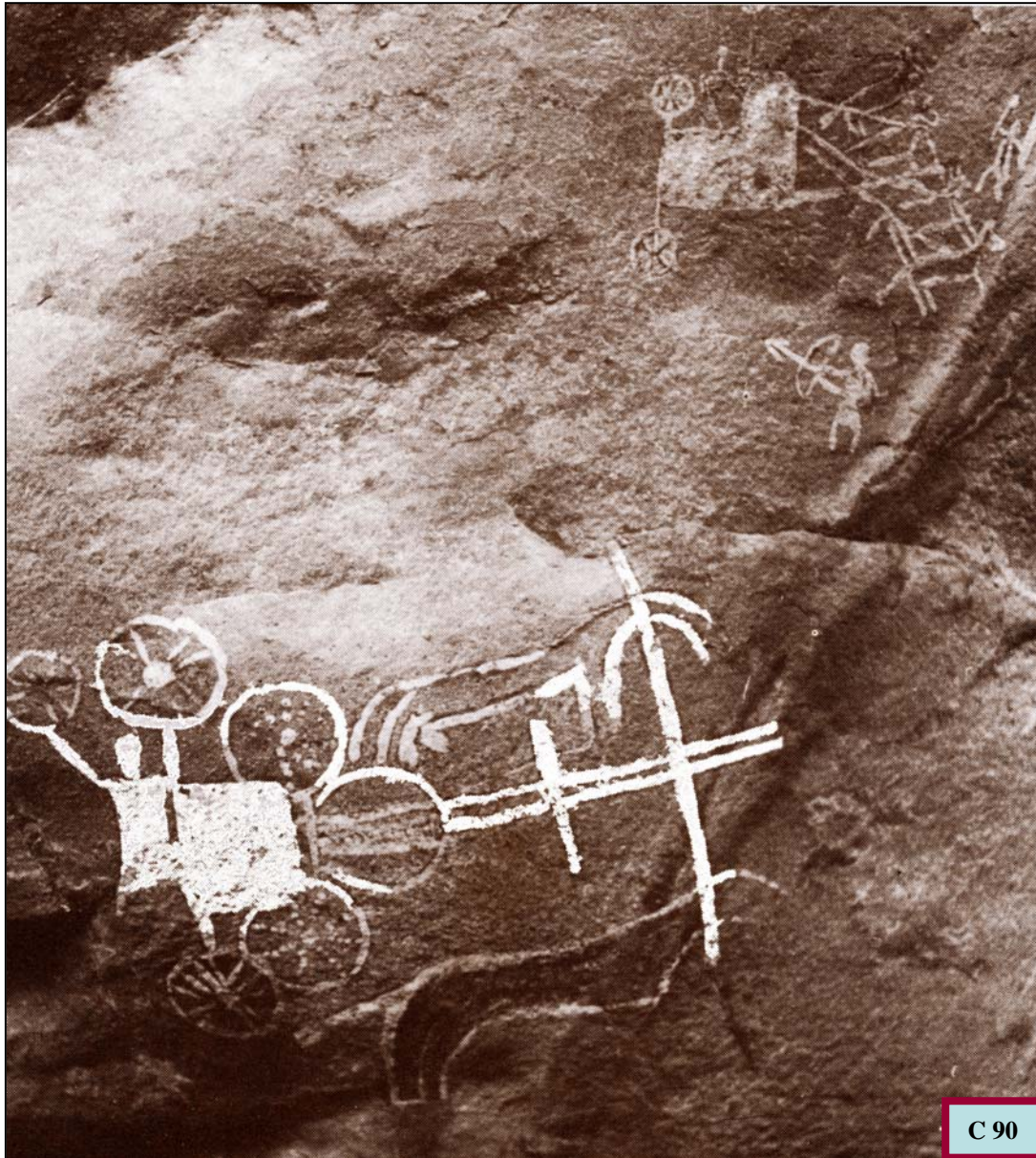


C 89

C89

Firengi Chabutara; Historic(?); Red; Height of the right most person 45 cm

A line of men leading two anthropomorphic figures obviously growing out of wheels. This wheel-demons are unique in rock art, but might relate to wheel-demons hinted at in the Vedas.



C 90

C 90

Morhana Pahar, Rewa, M.P.(from: Allchin & Allchin 1968)

The chariots from Morhana Pahar are definitely unique in Indian rock art. The chariot is shown in the usual split representation, the spoked wheel flattened out at both ends of the axle, which here forms the end of the chariots body which is shown sideways. The Body of the chariot shows a well protected superstructure with a high breast-defence and side protections left and right(?). The charioteer is shown standing atop all this, the reigns reaching from his hand over the breast defence towards the neck of the animal which it crosses to end under the muzzle of the horses. This would show the control of a bait, a reign control which is only shown in historic horse rider. The four horses are forced pair-wise under a single straight yoke left and right of the pole shaft. The chariot is confronted by one bow man, a second bow men stands near by. The Allchin's who had first published this chariot gave the title: Chariot waylaid by bow men.

In this the chariot conforms to the early historic chariots shown in many of the early Buddhist sculptures which also show the chariot's box with defence-works left and right and in front of the charioteer.

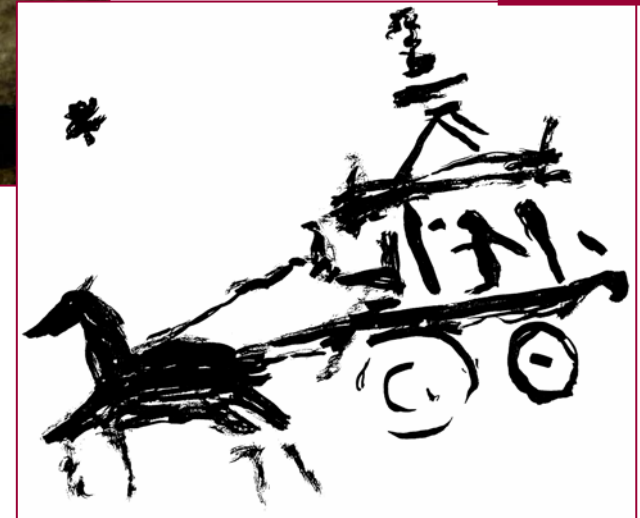
The second lower --bigger--chariot is possibly a later adoption of an old chariot depiction, some of the original(?) wheels were made into umbrellas of honour. The pictures are unique, the upper chariot might fit stylistically into the war scenes known from Geruyja Pahar at the bank of the Yamuna, although in the extensive war scene there not a single depiction of a chariot was found (See Neumayer,E., 2013: C 351-55)

Kosambi (Kosambi, D.D., 1962) speculated that the chariot depictions show "Tribal" bow men fighting "feudal" chariot warriors.



C 91

C 91a

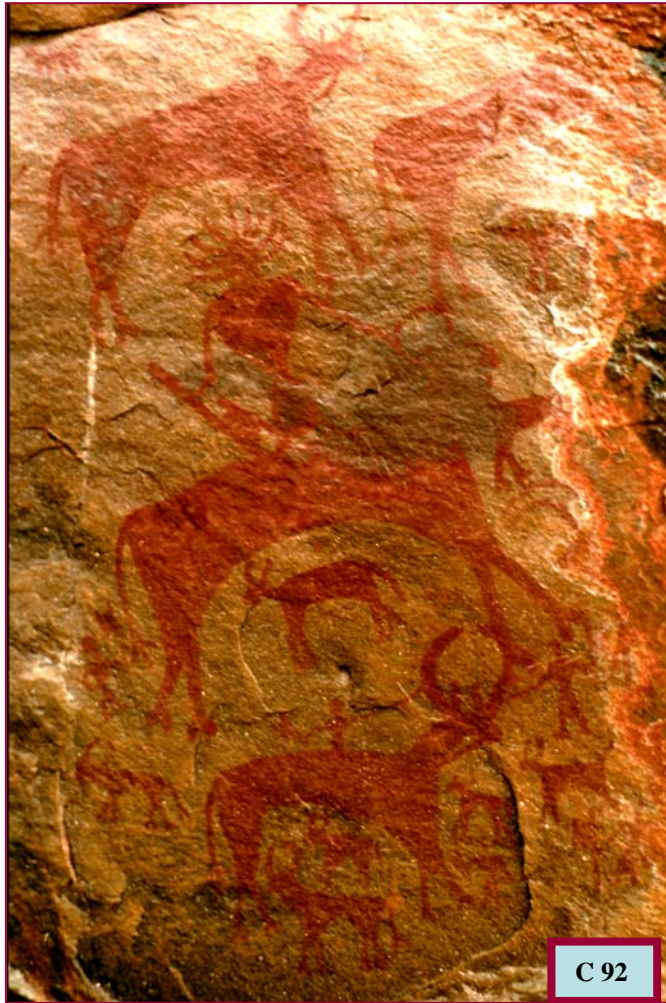


C 91 / C 91a

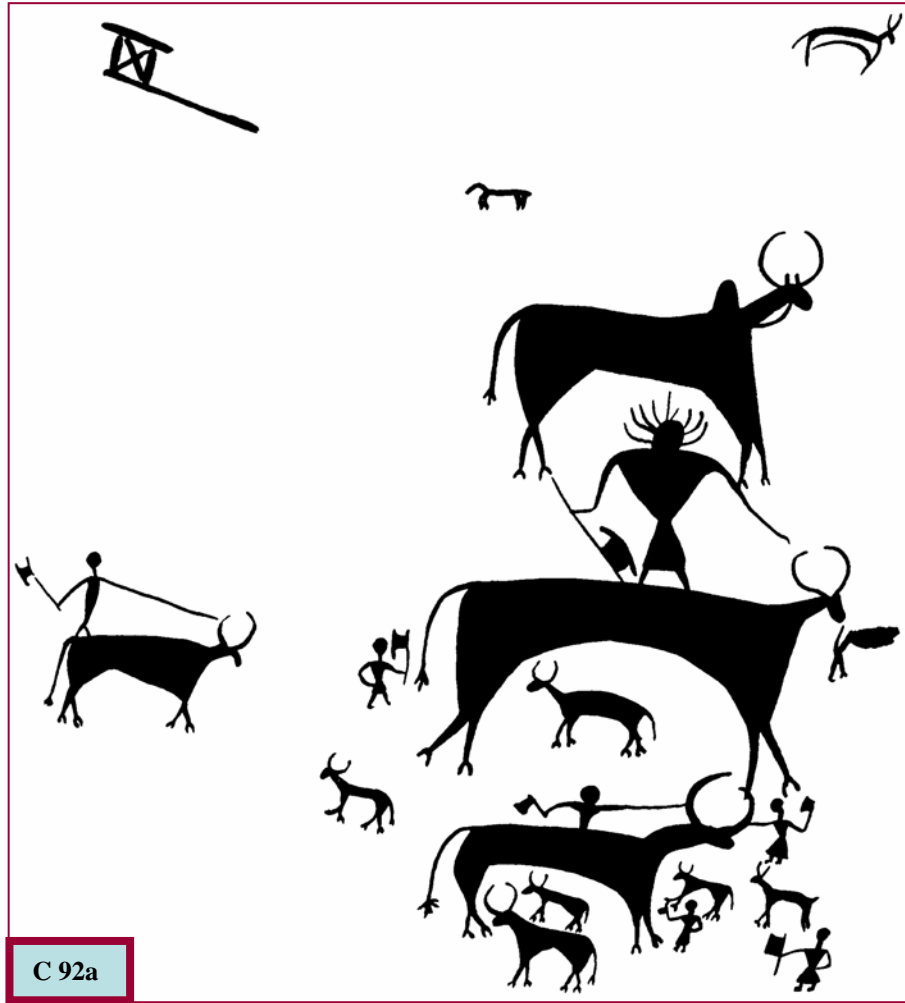
Likhanyia - Bridge; Historic; White; Height c. 50 cm.

The picture seems to be inspired by recent calendar prints of God Krishna driving the chariot of Arjuna into the final battle of Kurukshetra.

Within the "Historic" Rock art no depictions of chariots are found. Chariots play a considerable role as vehicles of Gods in the vernacular religious practice in India, although these chariots are only pedestals of Gods, hardly different to their Temples, more or less abodes of the Gods on wheel.



C 92



C 92a

C 92 / C 92a

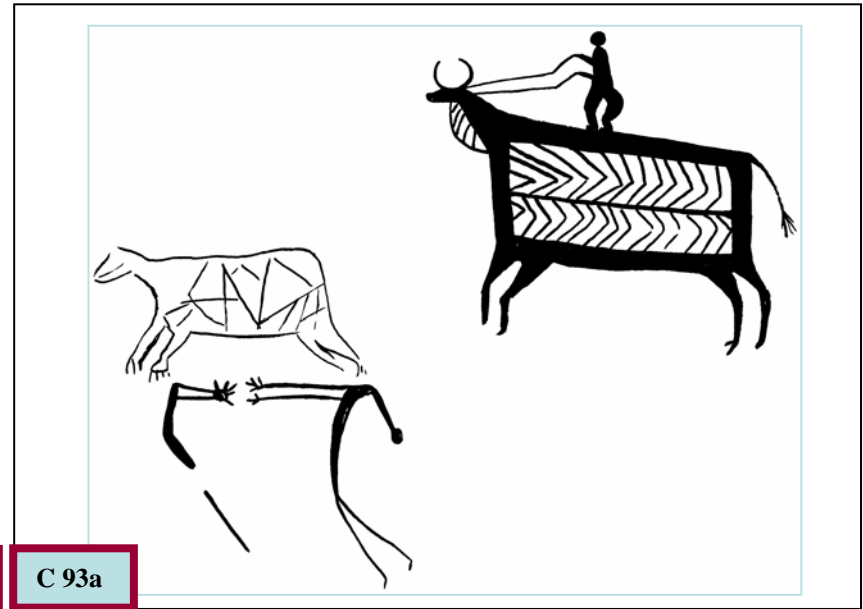
Dekan-Adarshila, District Mandasor, M.P., Chalcolithic, Length of the large bull 20 cm

Axe men standing on cattle. Early figures of "Bull riders" are probably Icons of Gods or Heroes. Such depictions are rare, they seem to be contemporaneous with early chariot depictions. Warriors riding horses seem not to be much later. In such pictures as well riders are seen rather standing on their mount than sitting on a saddle.



C 93

C 93a



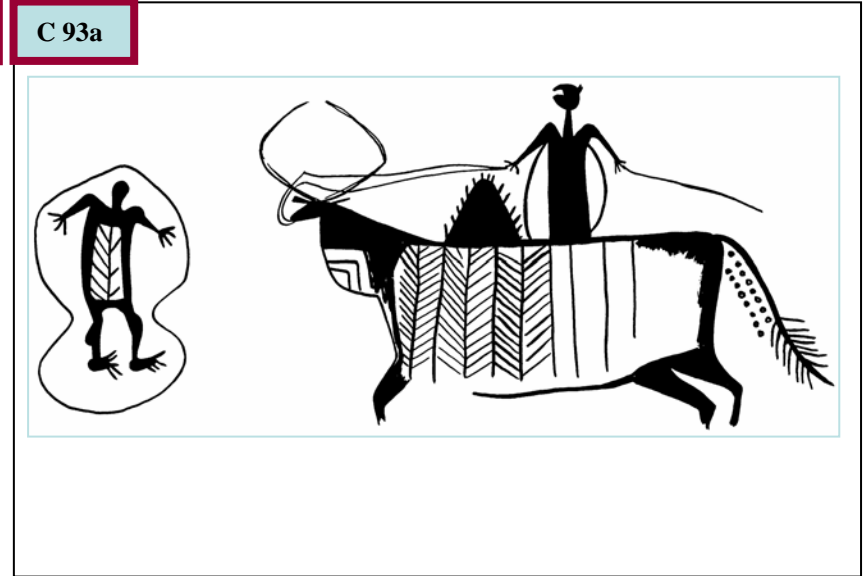
C 93 / C 93a
 Firengi; Chalcolithic; Length of the Bull 26 cm
 Rider on a bull

C 93 / C 93a
 Firengi; Chalcolithic; Length of the Bull 155 cm
 Rider on a bull, before him a man encircled by a line.



C 93

C 93a



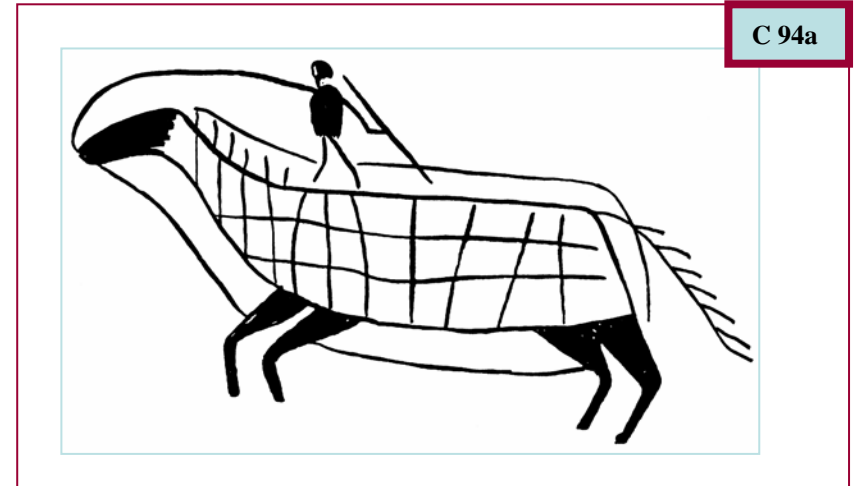


C 94

C 94 / C 94a

Jaora; Chalcolithic(?); Length of animal 20 cm

Horse rider. The reign still leads over the head of the animal to its muzzle. Possibly do the earliest horse rider depictions still show the reigning in of the animals not by a bit but as in cattle to the nostrils. In none of the early rider - indeed in none of the Indian rock pictures are shown stirrups, although later reign control via bits are shown (See C 97).

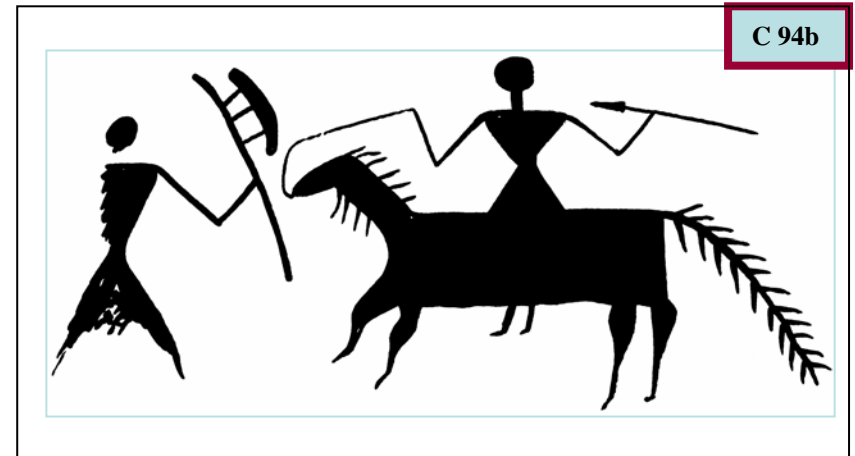


C 94a

C 94b

Firengi; Chalcolithic; Length of horse 17 cm

Rider on a horse with spear, confronting an axe man.

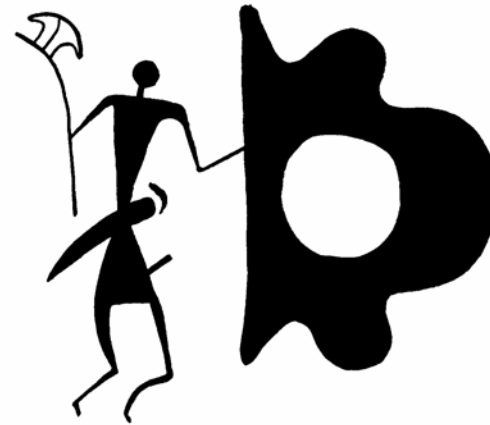


C 94b



C 95

C 95a



*C 95 / C 95a
Jaora; Chalcolithic(?);
Height axe man 16 cm
Axe man with large
shield above a rider on an
elephant. The rider is girded
with a sword.*

C 96a



C 96

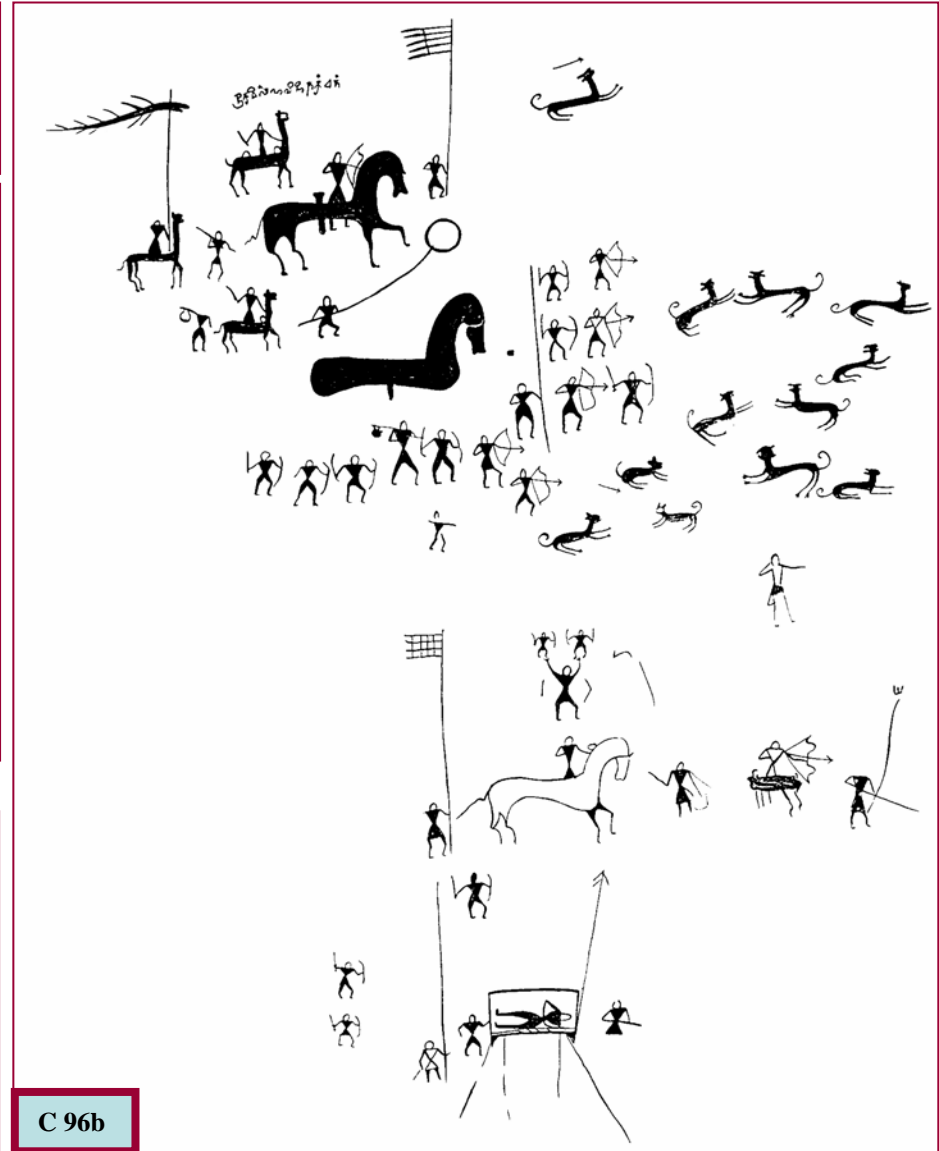
C 96 / C 96a / C 96b

Bundi- Bhijoliya; Historic; Length of big horse 20 cm

Extensive panel of horse rider, flag-bearers and camel-rider with standards. The narrative shows a man on horse, one hero holding two bow men aloft, and one hero on a pier(?).

The inscription is a donor inscription in Gupta Brahmi of the second century AD.

Interesting here is also a fish shaped flag, an ancient aristocratic insignia of honor known from pre-Islamic Persia and 1000 years later from the Mogul empire.



C 96b



C 97

C 97

Bundi- Bijolia; Historic; Length of big horse 35 cm

Horse rider from a "Kushana" panel. The extremely decorative design of the horse heralds the aristocratic place the horse from now on will take not only in rock art but in all the arts of India during the historic period. Clearly visible in this picture is also the reigning of the horse via bit and double reign trains.



C 98



C 98a

C 98 / C 98a

Mahadeo Hill - Panchmarhi c. 1975, Memorial boards in wood.

These boards showing the transportation of the dead member of the Korku-tribe into the Other World.

C 103a

Lodkhedi 1981; Mandasor District, M.P.,

Ladies of the house decorate the Oxen during Rup-puja, a night at Depawali, the Hindu New Year. The pigment is a paste of the Henna plant, which will be washed off the next day to remain as red paintings. The design shows Kanya - God Krishna..



C 99



C 99a

C 99 / C 99a

Mahadeo Hills - Agamdwar; Historic; Length of animal 60 cm.

Man with dagger and a "mirror" seated on a fabulous animal with fish like body and horse like head.

C 99b

Mahadeo Hills - Agamdwar; Historic; White , Length of the bull 40 cm.

In the historic rock art of the Mahadeo Hills are several picture scenes showing fantastic animals stylistically close to early Buddhist "Makrama" figures, animals of fish or snake like bodies and heads of cattle or horses. Some of these animals appear if otherwise "rational" sceneries, like here in a hunting context. In other cases the figures appearing in the surrounding are "mythical" figures, monkeys in human attire etc.

It is quite convincing that we are looking at illustrated mythology. Such pictures appear first in early historic rock art only.



C 99b



C 100

Bundi - Naldeh

Although chariots play no role in rock art after the 1st millennium AD. Indeed no depictions of chariots are known from then on. It's re-appearance as tractor in a modern rock picture in a stone mining site in Rajasthan serves as a good example of how the medial story of the rock art comes to an end: Chariot overlaying the pictures of the hunter gatherers, and finally get annihilated by horse rider. All this serves as an interesting metaphor for how things go: Rock art documents the external spirit of men, his social and political upheavals, and finally it records the means of "development" as its own destruction. Like here the tractor --the chariot of the rural aspirations-- with an attached pneumatic chisel.

C 100