

Evidence of Symbolic Behaviour from Prehistoric period at Uppalapadu Quartzite Formation, Kurnool District

1. Dr Jinu Koshy

Excavation In-Charge,
Dept. Ancient History and Archaeology
University of Madras
Chennai -600 005.

2. Malar Koshy

Research Scholar,
Department of Sanskrit

Introduction

The earliest evidence of symbolic behaviour from India goes back to Lower Palaeolithic period (Bednarik et al. 1991) in the form of cupule and a pecked meandering line running parallel to its periphery found on a slab from excavated Auditorium Rockshelter (III F-24), Bhimbetka. Apart from the excavations at Bhimbetka there are many such evidence, which indicate the beginning of symbolic behaviour right from Lower Palaeolithic period. For example, the haematite with striation marks found from a exposed floor of Locality V at Hunsgi, Karnataka (Paddayya 1984, Bednarik 1990), evidence of six small quartz crystal from Singi Talava, Rajasthan and more recently Giriraj Kumar has reported 500 cupules from a site called Dara-ki-Chattan near Bhanpura in Chambal valley (Kumar 1996). As rock art is considered to be one of direct evidence for tracing different aspects relating to symbolic behaviour. The antiquity of rock art in India dates back to Upper Palaeolithic period as evident from Bhimbetka. The use of rock art as a medium for communication was extensively used by our ancestors from Mesolithic period and continued through Iron Age and became minimally used in Historical Period.

E. Neumayer (1983) who synthesized rock art in India, Petraglia et al., (2009), James Blinkhorn et al., (2010), and Shipton et al., (2010) have briefly studied the evidence of symbolic behaviour in the form of rock art in Kurnool District. Dating of these symbolic behaviours in the form of rock art was carried out by scholars like Clarkson et. al., and Boivin et al., in Kurnool district.

Rock art was a medium of communication before the advent of script or writing in prehistoric times. Our desire to share and communicate with the help of graphical representation played an important role in our success story on this earth. Generally, there are three types of communication (transmitting our ideas or thoughts), one is spoken, second is gestural and the third is graphical representation. Ones the spoken or gesture method is used for transmitting our thoughts, it disappears, whereas, when graphic is used in communication and this graphical method remains and gets preserved for a longer period of time. Our

ancestors understood the importance of this concept, and made graphical representation on portable and on permanent surface. The graphical representation from prehistoric past comprises of animal representations, human representations and abstract shapes/geometric signs. Rock art refers to human-made marks on the face of natural, non-portable rock surface (eg., on the rock surface with overhangs called as rock shelters, on the vertical rock surface and within the caves) as well as on the portable surface (eg., on stones, antlers and bones). The most common form of these are either applied or cut into the rock face. The applied ones are called as pictographs including paintings, drawings, stencils and prints, whereas, the cut into rock are called as petroglyphs including engravings, incising, pecking, gouging and etchings. The images and theme associated with these rock arts from the ancient world are the results of how our ancestors visualized the surroundings.

Rock art in the Indian sub-continent are found from the north (Himalayan ranges) to the southern tip of the sub-continent. Archibald Carlleyel initiated research on rock-art of India in 1867-68 with the findings of prehistoric paintings on the rock-shelters in the Kaimur ranges, Uttar Pradesh. Later on the studies on rock-art was carried out by subsequent scholars like J. Cockburn (1899) in Ken river valley of Mirzapur, F. Fawcett (1901) in Kerala, Gordon (1932) in Panchmarhi, M. Ghosh (1932) and F.R. Allchin (1955) in Hyderabad. After the post-Independence, Indian scholars like V.S. Wakankar (1952) in Bhimbetka, Dr. Pandey (1960) in Bhopal, Raigarh and Chatarapur, A Sundara (1967) in Karnataka, Y. Mathpal (1976), P. Rajendran (1985) in Kerala, and several foreign scholars like E. Neumayer (1983) who synthesized rock art in India, R.G. Bednarik (1991) in Bhimbetka, D.W. Robinson *et al.* (2008) in Bellary District of Karnataka, James Blinkhorn *et al.* (2010) in and Kurnool district of Andhra Pradesh, N. Chandramouli in Andhra Pradesh and N Reddy (2013) in Kurnool district have contributed a lot to the understanding of Indian rock art. All these above said rock art site studied by eminent scholar suggest rich and varied information on the spread of rock art sites in the Indian sub-continent. Apart from the above said well known rock art site, many other rock art sites have been reported in media and very less research work has been done on these reported rock art sites. However, much of rock art sites are either unknown or understudied. On the basis of earlier research work done on rock art, revealed occurrence of accumulation of sites from Central India mainly from the states of Madhya Pradesh, Uttar Pradesh and Rajasthan where rock shelters and caves are formed due to differential weathering activity of sandstones was used by our ancestors. From south India most of the rock art sites are found on the granitic hills like Kupagallu, Maski and Piklihal. Apart from this granitic hills, quartzite boulders were also used as rock shelters, can be noticed in sites like Budagavi, Chintakunta, Akkampalle, Kethavaram, Jwalapuram and Katakavanikunta all from the state of Andhra Pradesh. From Kerala two major sites, namely, Eddakal and Ezuthupara have yielded the evidence of rock art. From the state of Orissa many rock arts have been discovered and most of them are abstract symbols/geometric signs and are non-thematic. Ravi Korisettar (2007) has tried to understand the concept of concentration of prehistoric site at particular places with the help of geology and geomorphological information. He hypothesized that the Purana Basin facilitated our ancestors to adapt to the changing environment, as these basins supported our ancestors by providing raw materials for manufacturing stone tools, adequate amount of water supply in the form of spring actions and with high biomass of plant and animal resources. In light of Ravi Korisettar's works, Uppalapadu forms a part of Purana Basin of Kurnool Group of Formation. 90% of the rock shelters with rock art noticed in Andhra Pradesh are found from the Purana Basin.

Location of Uppalapadu

Uppalapadu, a small village located 13 km. west of Owk city, Owk taluk, Kurnool District, Andhra Pradesh (Figure 1). This village is situated approximately 25 km. north-east of world-famous prehistoric site of Jwalapuram, Kurnool District. Kurnool district is considered as an important district with evidence of archaeological site ranging from Prehistoric times to Medieval period. The village of Uppalapadu is situated on a small *mesa* or upland, having many smaller valleys within this *mesa* formation. There is a total of 14 major and minor valleys, formed due to the faulting activities on this *mesa* formation. These valleys run on a NE-SW and NW-SE axis cutting through the quartzitic *mesa* feature (Figure 2). Out of these 14 valleys, 2 are major and rests of them are minor valleys. The average length of the major valleys measured between 16 km. to 11 km. and the average length of minor valleys measured between 5 km. to 2 km. The quartzite formation, which forms the landscape are geologically known as Paniam quartzite. Numerous large quartzite boulders litter on the slopes as well as on the valley floor (Figure 3). These quartzite boulders were formed due to the presence of joints and bedding within the rock formation and the detachment got facilitate by continuous erosional activity of softer formation of Owk Shale and limestone underneath the quartzite formation and combined with gravity. After the detachment, many of these quartzite boulders fell in a way that it formed overhangs, which was invariably utilized by our ancestors as rockshelters. These formations are found on the south-east of Kurnool District and on the north-east of Cuddapah (Kadapa) District of Andhar Pradesh. It is interesting to note that, wherever, these formations were noticed, invariably, it carries the evidence of the presence of prehistoric man in the form of rockshelters with rock art. Similarly, Uppalapadu has also revealed evidence of rock art, which is a direct indication of symbolic behavior of our ancestors on these boulders from prehistoric past.

Geography and geology of this region

Geographically this village is situated on a quartzite *mesa* or upland formation and forms a part of Erramala hill ranges, with 14 major and minor valleys formed due to faulting. The size of this *mesa* formation measured approximately 267.07 sq. km. (Figure 2). This *mesa* formation is surrounded by shale and limestone formation. In these major and minor valleys, during the monsoon season ample amount of spring activities can be noticed. The water from the springs originating from major and minor valleys and gets accumulated in a natural reservoir on the eastern side of the *mesa*.

The area under study, fall under the Kurnool Group of formation, which is a part of Cuddapah Supergroup (Figure 4). The Kurnool Group of rocks mainly composed of limestone and calcareous shales. The Kurnool Group sediments are represented by quartzite-limestone-shale cycles and divided into six formations. The lowermost is Banganapalle Formation, followed by Narji, Auk (Owk), Paniam, Koilkuntla and the uppermost being Nandyal Formation. (Ramakrishnan, M. & Vaidyanadhan R 2008). This group belongs to lower Proterozoic period ranging from 600 to 1100 million year's age and falls in Purana Basin. Paniam formation is important for this study, because the quartzite formation noticed at Uppalapadu forms part and parcel of this formation. The maximum thickness of this formation is 35 mts and comprises of massive and pinnacled quartzite, siliceous shale, and conglomerate (Ramakrishnan, M. & Vaidyanadhan R 2008). The quartzite of the Paniam Formation are fine-to medium-grained and comprise of sub-rounded to rounded quartz with minor amounts of chert, heavy minerals, opaques. Petrographically, Paniam qaurtzites have been characterized as quartz-arenite (Singh R.V. *et al* 2017). Below Paniam quartzite formation, Owk shale and Narji limestone formation is noticed. The Paniam group of rocks

comprises of plateau quartzites at the bottom and pinnacle quartzites at the top (Joy S. *et al* 2012).

Rock art and Landscape of Uppalapadu

Among the 14 major and minor valleys, one valley was selected for intensive survey and were named as locality (e.g., starting from Locality 1 to 14) by the authors of this article. From these 14 localities, seven localities were intensively survey and have yielded 145 rockshelters with rock art (Figure 5). For the sake of documentation and better understanding of these rock art at this mesa formation, the total area was divided into different localities and each locality formed a valley. Among the 14 valleys, 7 has been surveyed intensively. This article is about the findings from these 7 localities which were surveyed by the authors of this article and a team of young archaeologist namely V. Pradeep, D. Balaji, John Juvan, Mutharasu (post graduate students) and K. Anbazaghan (a freelancer). This complex forms the largest complex of rock art sites until now found in South India. Many important findings like hunting scenes, period of habitation and cognitive aspects related to our ancestors were made from these localities.

Findings from the rockshelters

The assemblage of rock art found in most of the shelters here, hardly portray the images of an anthropoid or likely human figure when compared to figures of fauna (animals), signs and abstract symbols. More than 98% of rock art were painted using hematite to get red colour, and remaining 2% of paintings were executed with kaolin or calcium carbonate for white colour and charcoal for black. While exploring the rockshelter, many rockshelters have revealed the use of hematite in nodular form. The hematite nodule collected from rockshelters, has striation marks on them (Figure 6), indicating the use of these hematite nodules for extracting colour. These paintings are found associated with the microlithic tools (Figure 7) having made from chert, chertified limestone, chalcedony and quartz as raw material. There are several shelters without the paintings but had the evidence of use of microliths and they are not included in the total count of rockshelters discussed in this article. On the rock art from these localities, signs and symbols are profound patterns not mere production of impulsive desire implied by the repetition of a specific pattern in different shelters. Initially, one can observe two phases of paintings in these rockshelters that are painted using hematite, calcium carbonate or kaolin and charcoal. The phases within the rock art can be identified by the variation of colour, from faded dull red to dark red and superimposition of rock art elements. Apart from this, there are black and white paintings, where, the figures and patterns are drawn in black have thin linear lines and figures painted with white pigment having thick outlines. The stylistic characters of these figures show the primitive stage of Mesolithic art of this region.

The rock art from this area revealed a wide variety of wild animals found a prominent place in the majority of panels. The diversity of fauna seen in this group of rockshelters is not seen in the pictographs of surrounding areas like, Ketavaram (Kurnool District), Errajari-Yaganti-Jwalapuram group, Chintakunta (Cuddapah District) and Gandikota (Cuddapah District) group of sites. Deer and antelope are depicted in large numbers, and other animals and birds like 'Ostrich' (Figure 8), 'Giraffe' (Figure 9 & 10), 'Tiger', 'Lion', 'Striped Hyena' (Figure 11), 'Fox', 'Patagonian Mara', 'Capybara', 'Lizards', 'Butterfly' (Figure 12), 'Tortoise', 'Turtle', 'Crocodile' (Figure 13), 'Wild Boar', 'Kangaroo'-like animal (Figure 14, 15, 16, 17 & 18), 'Human' (Figure 19, 20 & 21) and unidentified animals (Figure 22) are also depicted in these rock art. Abstract symbols (Figure 23), hunting themes (Figure 24, 25 & 26) are also common in this rock art complex.

Most of the animal motifs are represented in x-ray characters, few are portrayed with decorations in their bodies, few with interior infill with colours and few with geometric bands and design patterns. Non-figurative assemblage among the figurative one's stand dominating at this site. Most of the nonfigurative art forms are complex with dot decorations in between the lines and pattern and in the form of abstract signs and symbols. The permutations of these nonfigurative forms stand more mysterious than the overlapping figurines of animal motifs where the anatomy itself can hardly be recognized. The size of the figures portrayed in these rock art assemblages vary immensely from one another. For instance, animal motifs of *Cervidae* family represented in Locality 1, Rock shelter 5 ranges from 0.5 mts. to 2.40 mts (Figure 27). This preliminary account clearly indicates the existence of diverse variety of paintings ranging in time from the Late Pleistocene to the Early Historic. There is ample evidence of direct association of rock art with archaeological contexts.

Tentative chronology based on preliminary work

Based on style, theme and superimposition of the rock art from Uppalapadu and its surroundings areas the rock art can be divided into three Periods namely Period I and II and could be further subdivided into different phases.

Period I

Period I comprise of all the paintings executed with the help of red ochre. Most of the paintings from this period comprises of abstract symbols, herbivorous and carnivorous animals, hunting scenes and representation of humans. Most of the animal motifs are represented in x-ray characters, few are portrayed with decorations in their bodies, few with interior infill with colours and few with geometric bands and design patterns. Non-figurative assemblage among the figurative one's stand dominating at this site. Most of the nonfigurative art forms are complex with dot decorations in between the lines, pattern and in the form of abstract signs and symbols. The permutations of these nonfigurative forms stand more mysterious than the overlapping figurines of animal motifs where the anatomy itself can hardly be recognized. The size of the figures portrayed in these rock art assemblages vary immensely from one another. For instance, animal motifs of *Cervidae* family represented in Locality 1, Rock shelter 5 ranges from 0.5 mts. to 2.40 mts (Figure 28). Based on comparative grounds, Period I could be dated to Mesolithic period and could be further subdivided into 3 phases, namely, Phase 1 to 3.

Phase 1 – In Phase 1 the paintings comprises of faded figure and are dull red in colour. The colour is dull red most probably as it had been faded over time. The assemblage of rock art falls in this phase are hard to detect. Even the enhanced images were of little assist.

Phase 2 – In Phase 2, the images are red in colour and most of the rock art assemblage, which could be clearly identified, falls in this phase.

Phase 3- In Phase 3, the images are dark red in colour with broad outline of the figures. Many abstract images and symbols are from this period.

Period II

Period II comprises of all the paintings that are executed with the help of white and black pigments. Majority of these paintings comprises of humans with weapons and shield, abstract symbols and very rarely representation of animals. Based on comparative grounds Period II could be dated to Iron Age and Early Historic Period.

Evidence of symbolic behaviour from Uppalapadu

Though the symbols and patterns are hard to decipher they speak of the relation of different panels by means of a specific symbol depicted at different rock shelters. There are few symbols, which are common to all these valleys and are frequently depicted. This indicates that these abstract symbols had a universal meaning to it and were used by our ancestors for communication. The representation of deer and antelope in larger number shows the vulnerable qualities that were easy to hunt most probably and must have been a delicious supper to human and thus become their favorite species amongst all. Apart from the abstract symbols, hunting themes are also depicted on these rock arts from Uppalapadu.

Another important finding from Locality 1, Rockshelter 9 is of a hunting scene, depicting a trap for *Dolichotis patagonum* (Patagonian Mara), a rodent species of animal. In this panel the animal is depicted galloping with raised ears. The dynamics in this panel is depicted with help of raised forelimbs held bent when galloping. Very close to the hind legs, a noose for trapping the legs of the quadruped along with traps on both side of the animal shows the cognitive sophistication of hunting proficiency of our ancestors.

The representation of butterfly from Rock Shelter 5, could be an indicative of the season when our ancestors inhabited these valleys. Moreover, during the monsoon season the presence of joint and bedding in the rock formation allows the rain water to seep down into the valley and appear in the form of spring on the valley floor in the post monsoon period. In the present day during the summer season availability of water is very scarce and hardly any spring activity is noticed within the valley. In light of these findings of the occurrence of butterfly in the rock art and the availability of water resources during the monsoon and post monsoon, point out that our ancestor might have inhabited these valleys during the monsoon and post monsoon period. The reason for painting the butterfly on the rockshelter could be an indicative of passing on the information to the future generation regarding the best time for inhabiting this valley.

The rock art from these localities indicate two important cognitive aspects of our ancestors. First, whatever they saw in and around their environment, they painted on the rockshelters, which indicates the existing memory and the second aspect is associated with the cognitive ability to recreate whatever they have seen in the past and recreated them with the help of their semantic memory. For example, the evidence of 'salt water crocodile', boat with humans and the representation of 'kangaroo' like animal which are not at all associated with the local environment closer to Uppalapadu. If the 'Kangaroo' like animals are truly Kangaroo species then the representation of 'Kangaroo' like animal indicates two possibility:

1. These animals could have been locally available in and around the study area and they would have recreated by observing them.
Or
2. Our ancestors might have seen these animals in some other places during their migration and would have recreated them on the rock shelters at Uppalapadu valleys from semantic memory.

To test these two hypotheses, intensive research work has to be undertaken in future. Survey of reports and articles of research work from India pertaining to existence of Kangaroo, dating back from Pleistocene to Holocene period, has not been recorded so far, but there are ample number of evidences for the existence of Kangaroo are found from Australia

in the form of rock art and faunal remains. The non-existing evidence of the Kangaroo in any form from India and the existing evidence of Kangaroo from Australia supports the second hypothesis. The second hypothesis is based on the recreation of these animals from memory, is possible, because as time passes the anatomical details of the animal gets weaker and variability starts appearing. The kangaroo depicted in these valleys display a great amount of variability within them. Hence, our ancestors might have observed this animal at some point of time from other part of the world and would have painted this animal from their memory. This memory-based hypothesis is applicable because from Locality 2 there are paintings of salt-water crocodile, boat with humans and turtle (Figure 28), which are not locally available species in this area.

Till now the authors have explored only 40% of the area, remaining 60% might yield large corpus of information on the symbolic behavioural in the form of rock art or the material culture remains of our ancestors.

Reference

Allchin, B. & Allchin, F. R. 1982. **The Rise of Civilization in India and Pakistan**, Cambridge.

Blinkhorn, J. 2004. **Journeying through landscape and rock art contexts: A study of recent findings in Kurnool District, Andhra Pradesh, India**, Unpublished B.A. Dissertation, University of Cambridge, Cambridge.

Cockburn, J. 1889. *Cave Drawings in the Kaimur Range, North West Provinces*, **Journal of the Royal Asiatic Society of Great Britain**, pp 89-97.

Fawcett, F. 1892. *Prehistoric Rock Pictures near Bellary*, **Asiatic Quarterly Reviews**, Vol.3(N.S.), pp 247-57.

Fawcett, F. 1901. *Note on the rock carvings in the Edakkal Cave, Wynaad*, **The Indian Antiquary** Vol.30, pp. 409-521.

Gordon, D.H. 1951. *The Rock Engravings of Kuppagalu Hill, Bellary, Madras*, **Man** No 204, pp.117-9.

Mathpal, Y. 1976-7. **Further Evidence of Giraffe like long necked Animals in the Rock Paintings of India**, Deccan College Bulletin Vol.36 No 1-4.

Misra, V.N. Mathpal, Y., and Nagar, M. 1979. **Bhimbetka - Prehistoric Man and his Art in central India**, Poona.

Murthy, M.L.K., 1975/6. *Prehistoric caves in Kurnool District, Andhra Pradesh*, **Journal of the Andhra Historical Research Institute** Vol. 35, pp.361-9, Hyderabad.

Neumayer E. 1983. **Prehistoric Indian Rock Paintings**, Oxford University Press.

Ramakrishnan, M. & Vaidyanadhan, R. 2008. **Geology of India, Volume 1.** Geological Society of India, Bangalore, 492–509.

Sojen Joy1, H. A. Jelsma, R. F. Preston & S. Kota. 2012. *Geology and diamond provenance of the Proterozoic Banganapalle conglomerates, Kurnool Group, India, Geological Society London, Special Publications, 365.* London, 197–218.

Wakankar, V.S. 1975. *Prehistoric Cave Paintings, Marg Vol.28 No 4,* pp. 17-34.

Wakankar, V.S. & Brooks, R.R.R., 1976. **Stone Age Paintings in India,** Bombay.

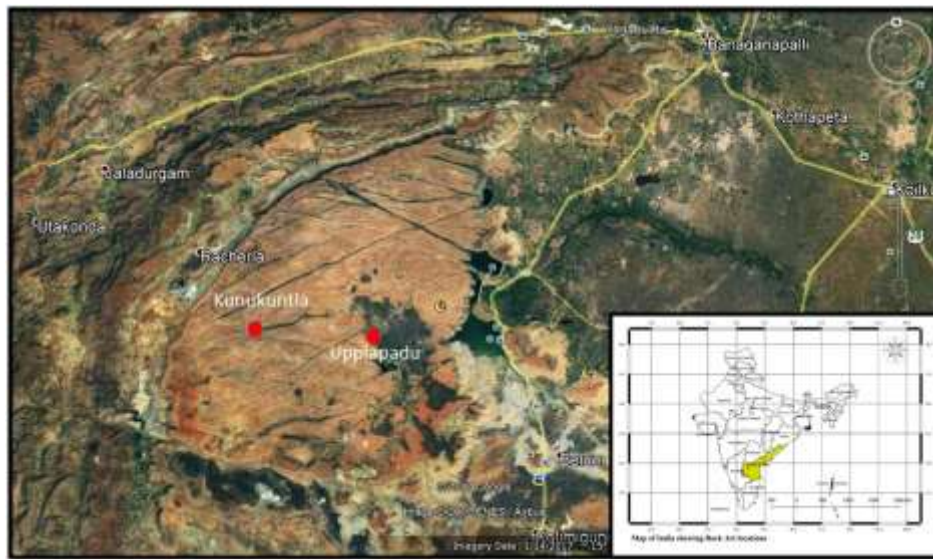


Figure 1. Location of Uppalapadu rock art site, Owk taluk, Kurnool District, Andhra Pradesh.

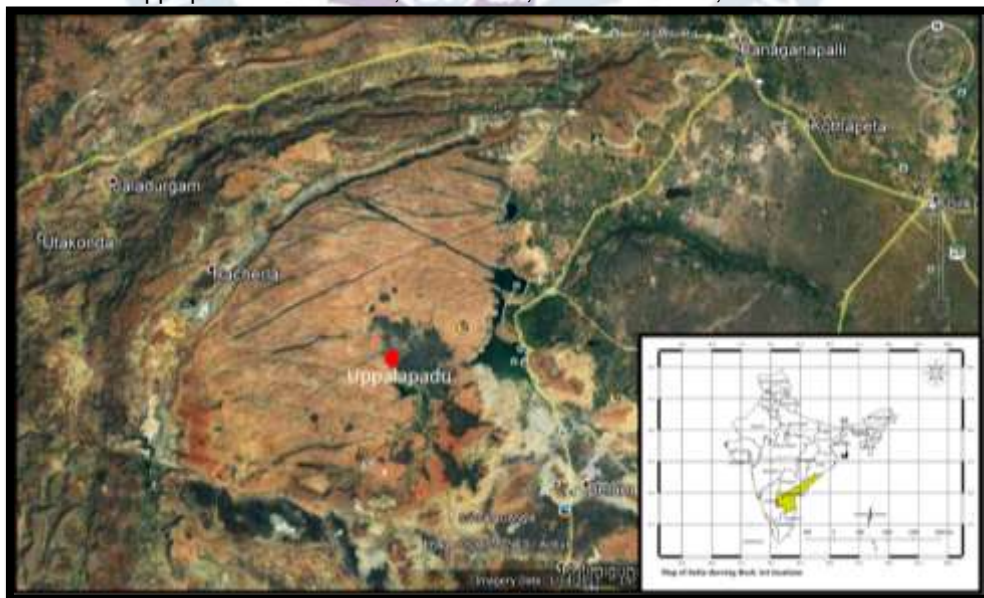
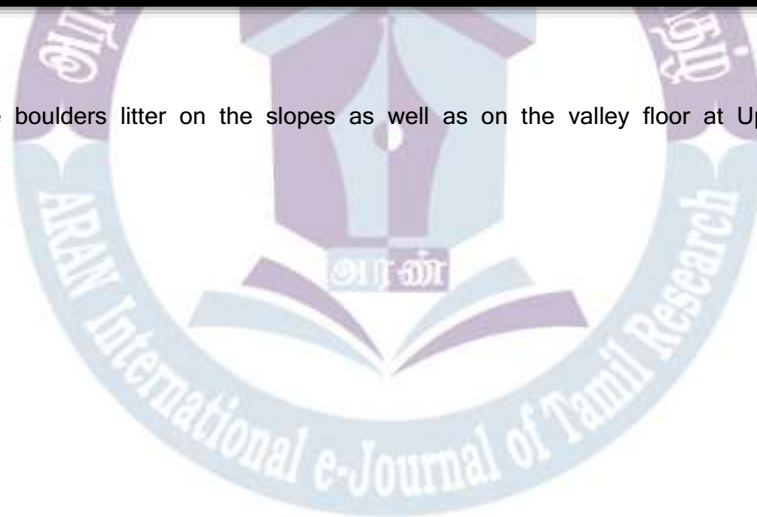


Figure 2. Quartzite *mesa* formation with major and minor valleys at Uppalapadu, Kurnool District, Andhra Pradesh.



Figure 3. Quartzite boulders litter on the slopes as well as on the valley floor at Uppalapadu, Kurnool District.



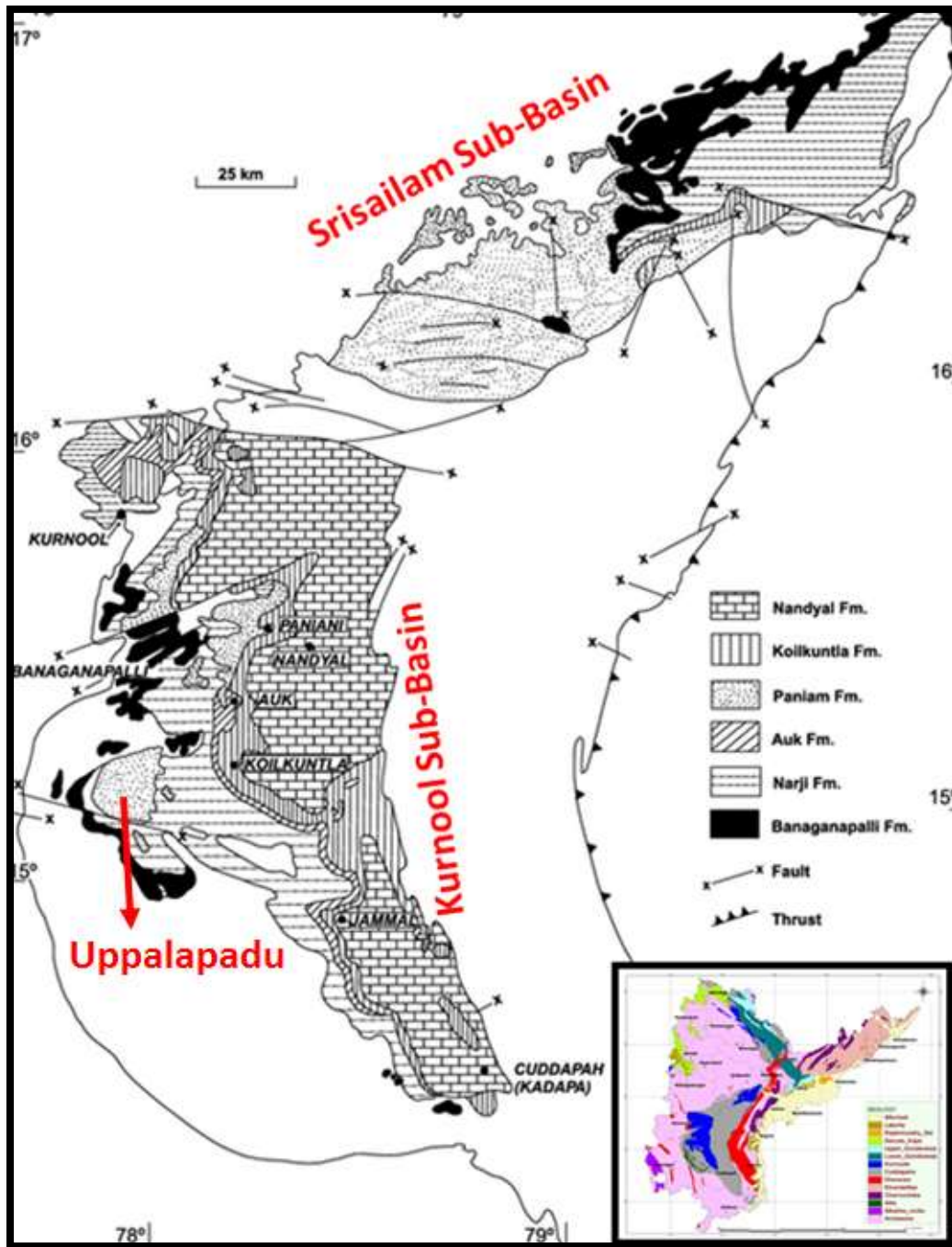


Figure 4. Geological map of Cuddapha Super Group and Kurnool Group Formation, Andhra Pradesh.

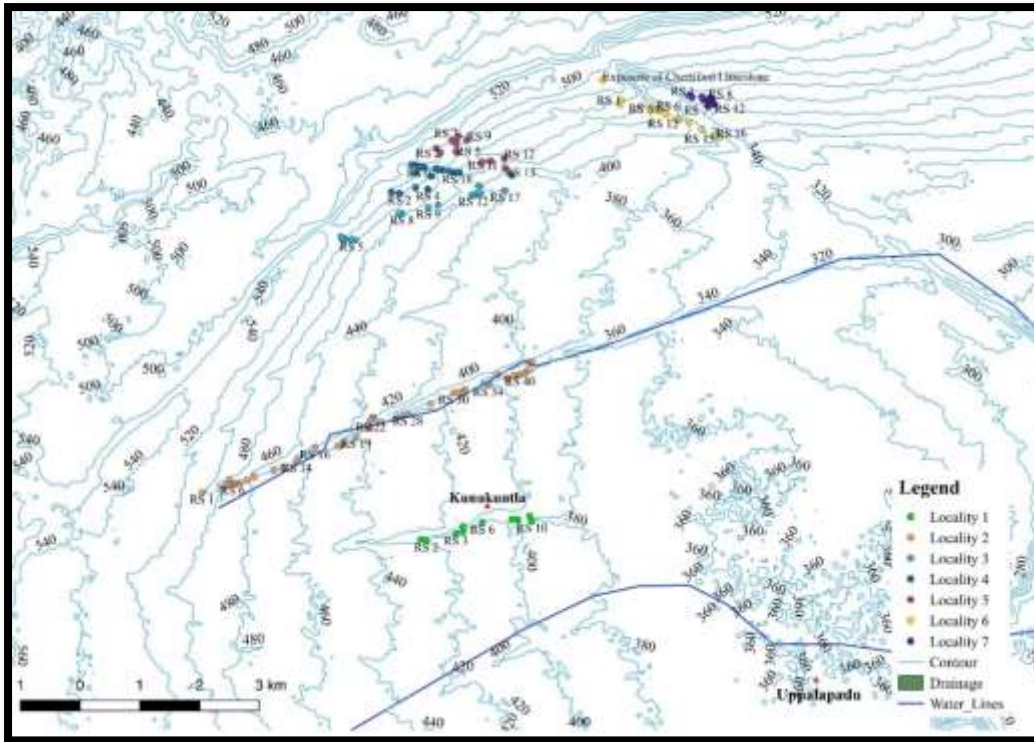


Figure 5. Contour map of 7 localities with rockshelter marked, Uppalapadu, Kurnool District.



Figure 6. Striated marks on the red ochre crayon from Rock Shelter 9, Locality 1, Kunukuntla, Kurnool District.



Figure 7. Cores, blades and bladelets collected from Locality 1, Uppalapadu, Kurnool District.



Figure 8. A faded image of 'ostrich' like bird, superimposed by 'boselaphus' (nilgai) in red colour from Locality 1, Uppalapadu, Kurnool District.



Figure 9. Original and enhanced image of 'giraffe' from Rockshelter 7, Locality 2, Uppalapadu, Kurnool District.

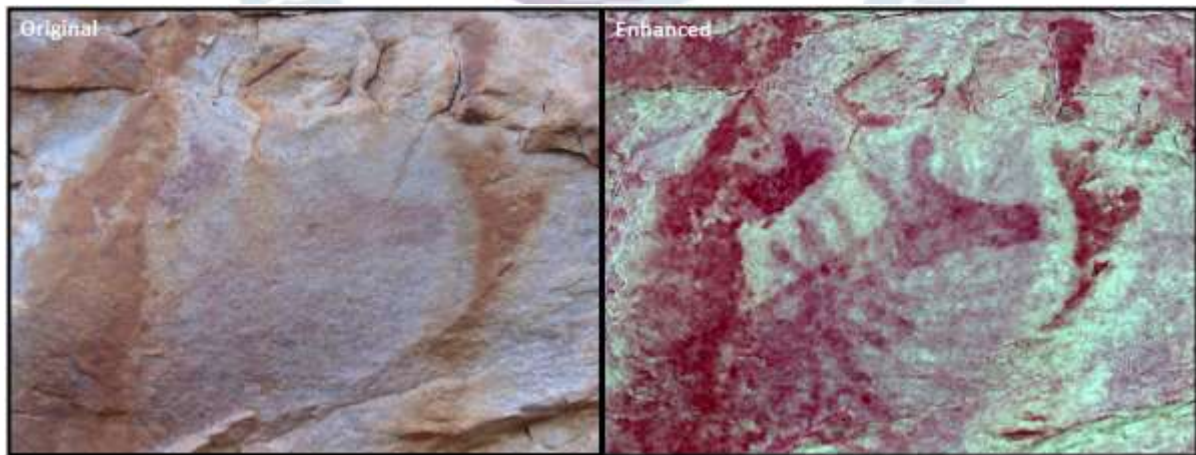


Figure 10. Original and enhanced view of paintings of a giraffe's head from Rock Shelter 15, Locality 6, Uppalapadu, Kurnool District.



Figure 11. Original and enhanced view of paintings of striped hyena from Rock Shelter 43, Locality 2, Uppalapadu, Kurnool District.

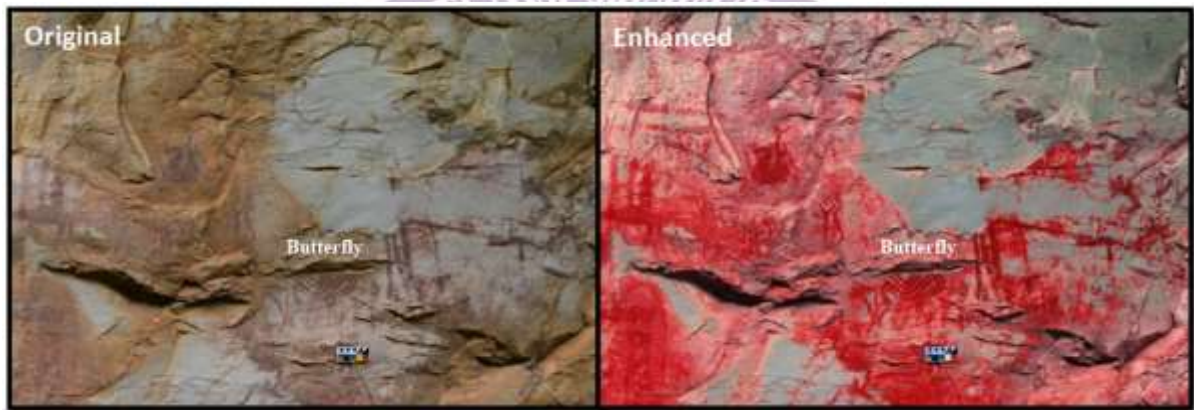


Figure 12. A realistic and beautiful representation of a butterfly in red colour from Rock Shelter 5, Locality 1, Uppalapadu, Kurnool District.

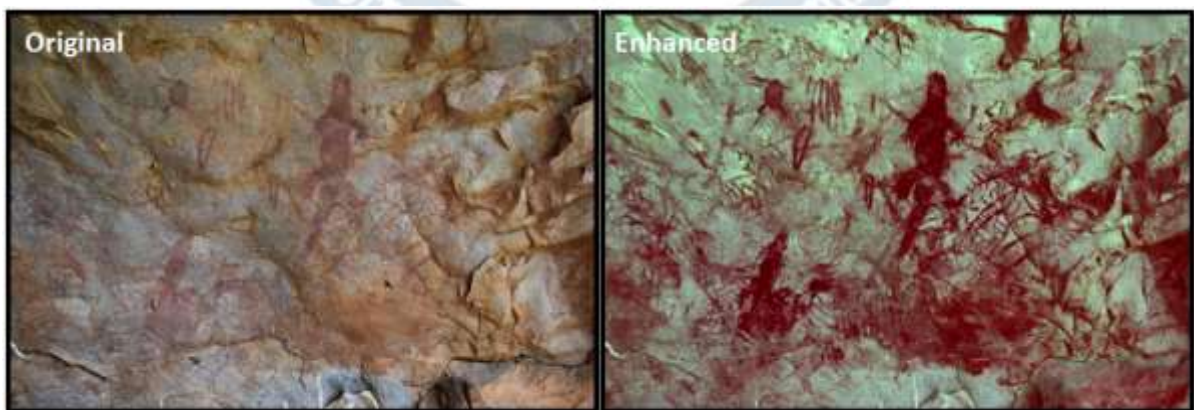


Figure 13. Original and enhanced view of paintings of 2 salt-water crocodile, turtle, and abstract symbols from Rock Shelter 7, Locality 2, Uppalapadu, Kurnool District.

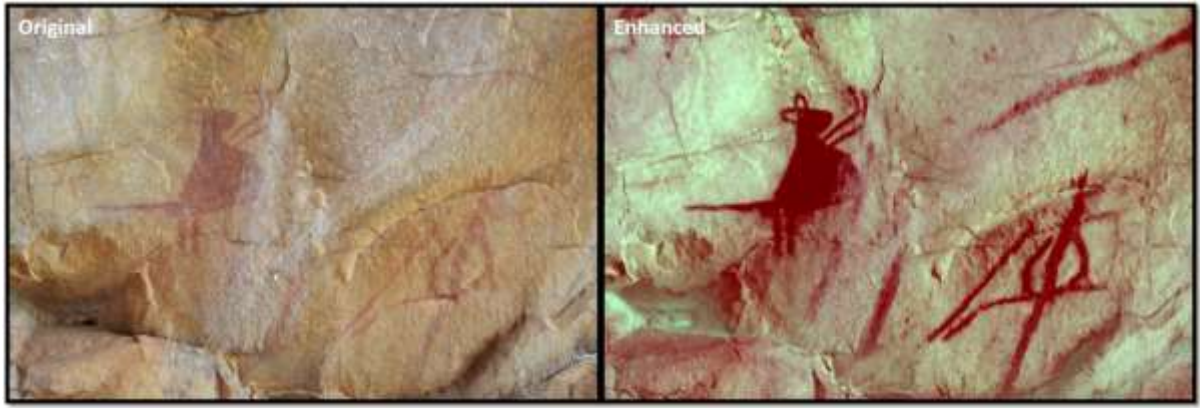


Figure 14. Original and enhanced view of paintings of Kangaroo like animal and abstract symbols from Rock Shelter 7, Locality 2, Uppalapadu, Kurnool District.



Figure 15. Original and enhanced view of paintings of a herd of kangaroo like animal, few ungulates and abstract symbols from Locality 2, Uppalapadu, Kurnool District.



Figure 16. Original and enhanced view of paintings Kangaroo from Rock Shelter 16, Locality 4, Uppalapadu, Kurnool District.



Figure 17. Original and enhanced view of paintings Kangaroo from Rock Shelter 16, Locality 4, Uppalapadu, Kurnool District.

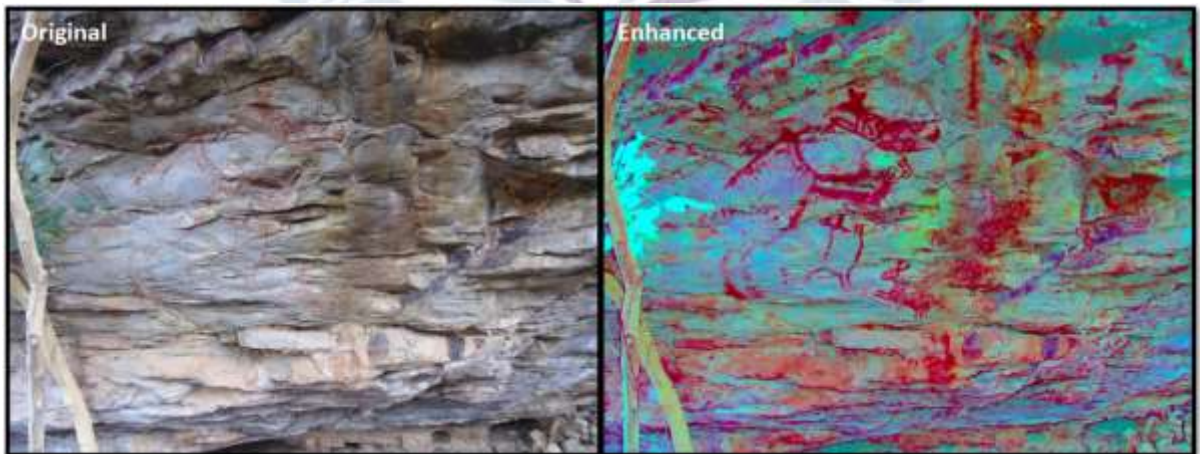


Figure 18. Original and enhanced view of paintings of kangaroo with few abstract symbols from Rock Shelter 43, Locality 2, Uppalapadu, Kurnool District.

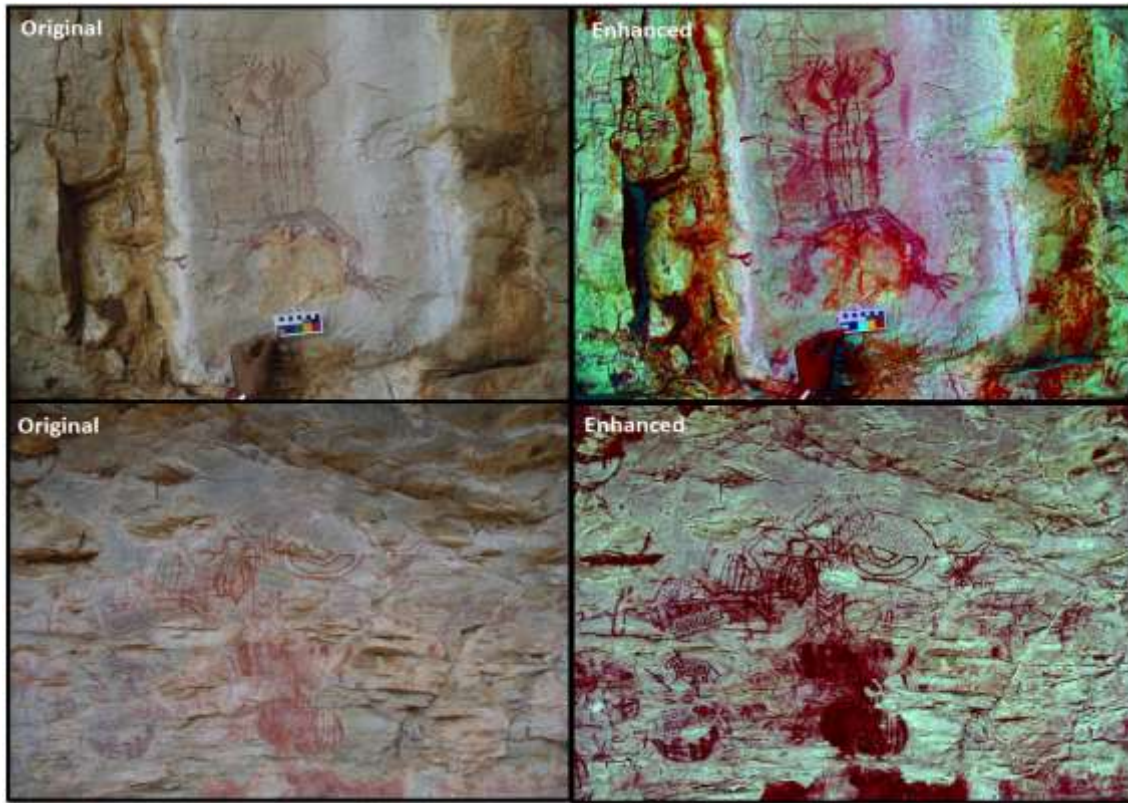


Figure 19. Original and enhanced view of paintings of a human with raised hands wearing a spiked headdress from, Locality 2, Uppalapadu, Kurnool District.

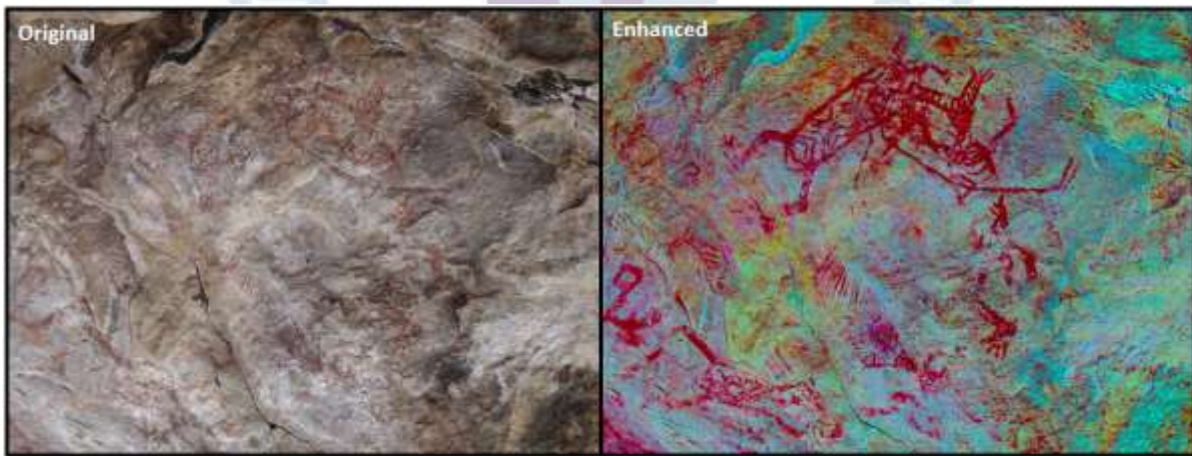


Figure 20. Original and enhanced view of paintings of humans with elaborate headdress in the shape of horns from Rock Shelter 1, Locality 3, , Uppalapadu, Kurnool District.

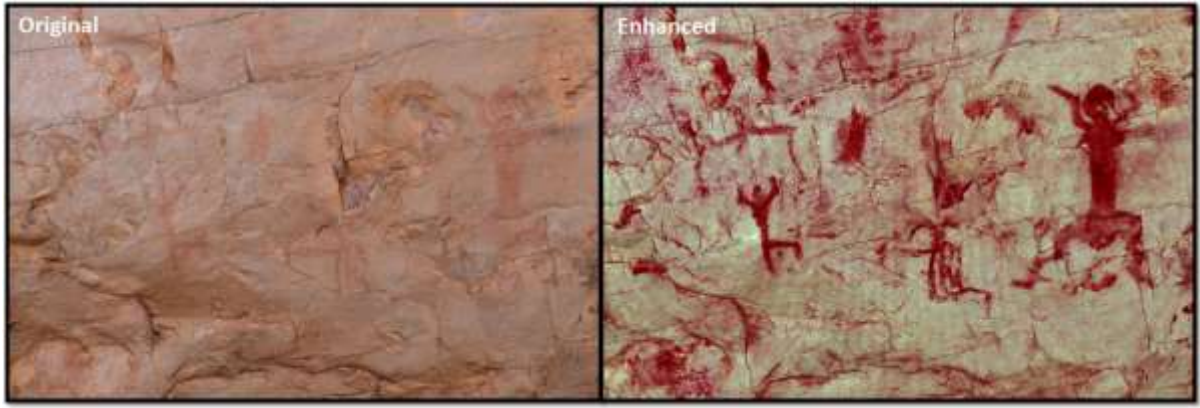


Figure 21.Original and enhanced view of Kangaroo from Rock Shelter 18, Locality 4, Uppalapadu, Kurnool District.



Figure 22.Original and enhanced view of unidentified animal from Locality 1, Uppalapadu, Kurnool District.

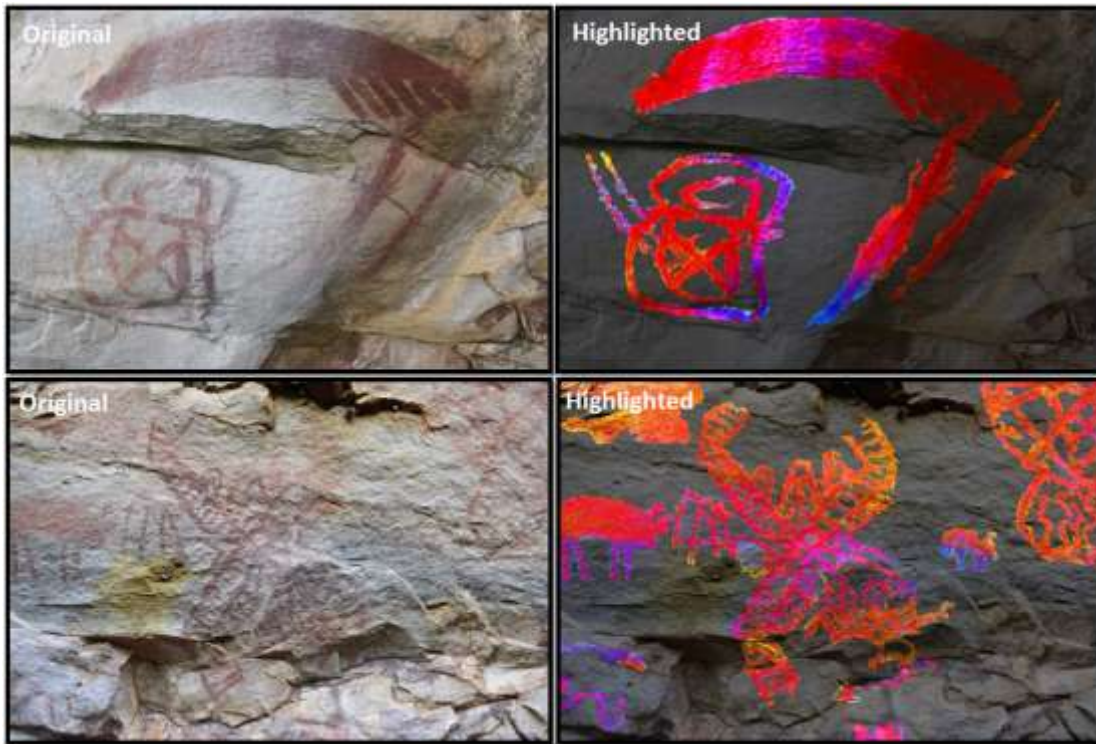


Figure 23.Original and enhanced view of abstract symbols from from Locality 1, Uppalapadu, Kurnool District.



Figure 24.Original and enhanced view of a hunting scene, depicting a trap for *Dolichotis patagonum* (Patagonian Mara). Very close to the hind legs, a noose for trapping the legs of the quadruped along with traps on both side of the animal from Rockshelter 9, Locality 1, Uppalapadu, Kurnool District.

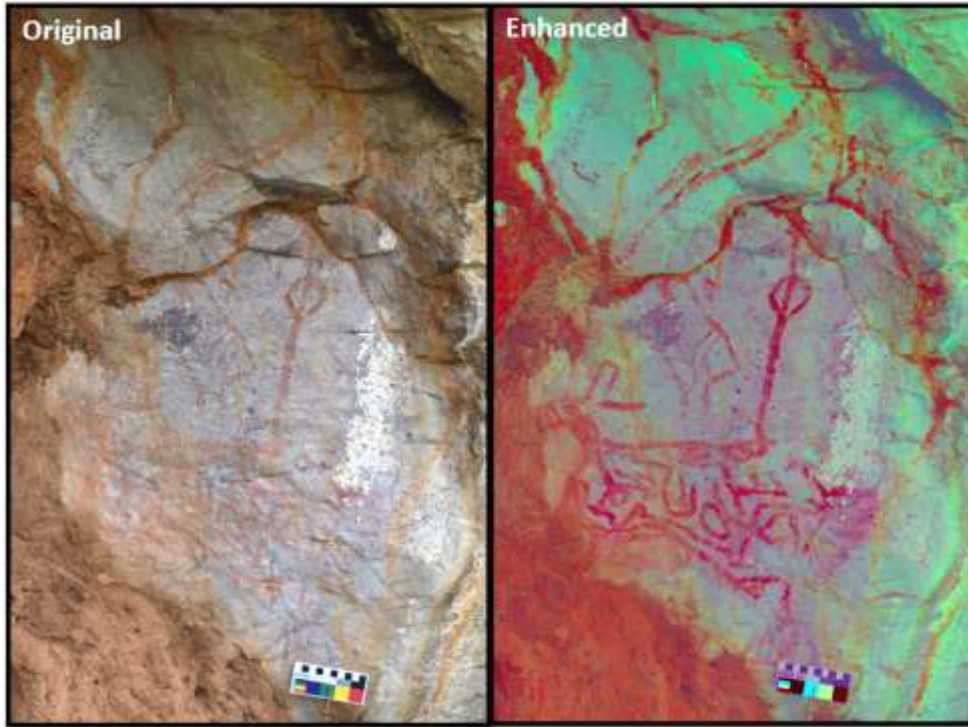


Figure 25. Original and enhanced view of paintings of deer with x-ray type designs on the body and is shown with a spear penetrating its body, Locality 2.



Figure 26. Original and enhanced view of paintings of hunting scene of giraffe Rock Shelter 21, Locality 2, Uppalapadu, Kurnool District.



Figure 27. Animal motifs of *Cervidae* family represented in Rock Shelter 5, Locality 1, Uppalapadu, Kurnool District.

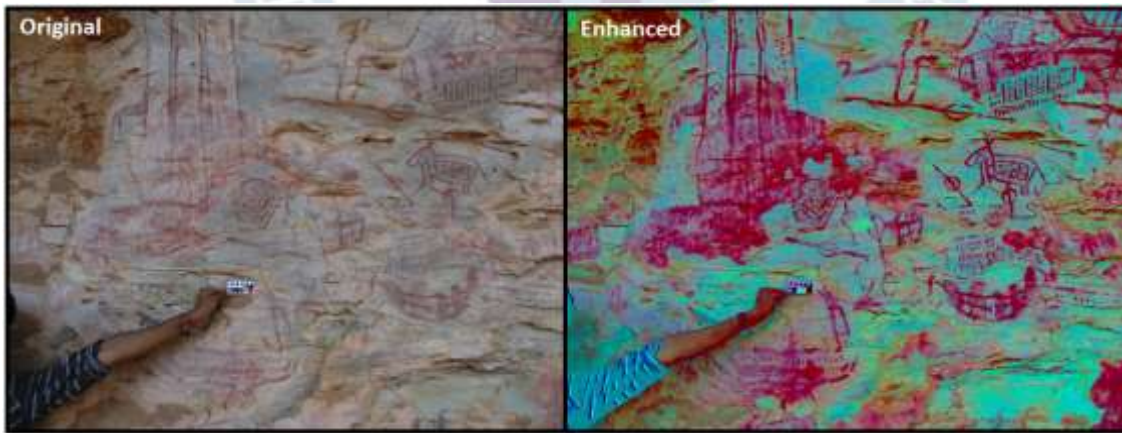


Figure 28. Original and enhanced view of paintings of a panel consisting of boat with humans, ungulates, abstract symbols and weapons (spear) from Uppalapadu, Kurnool District.