

Chapter 3

Upper Paleolithic

It is possible to split the Stone Age into two distinct periods:

the Middle Paleolithic and the Lower Paleolithic. However, the Upper Paleolithic era begins approximately 40,000 B.C. and continues until 12,000 B.C. The invention of new tools and the advancement of human civilization both took place throughout this time period.

Cro-Magnon and Neanderthal:

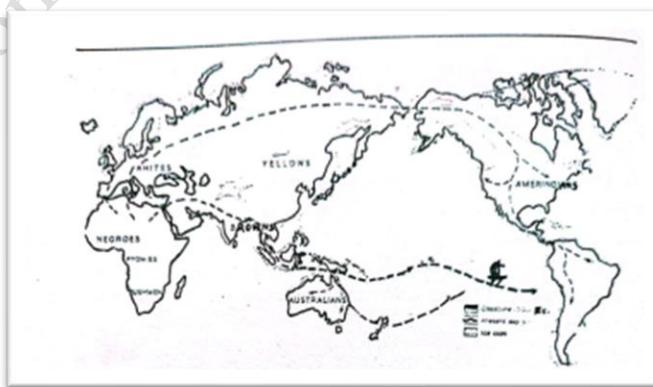
Cro-Magnon people are considered to be inhabitants of the Upper Paleolithic era, whereas Neanderthal humans are considered to be the first humans. It is generally agreed that Cro-Magnon people are the direct ancestors of modern humans. Cro-Magnon people also have superior physical and intellectual skills compared to Neanderthal citizens. These Cro-Magnon people eventually established themselves in many regions of the earth.

Art and Tools from the Upper Paleolithic Period:

When compared to tools used throughout earlier time periods, those used during the Upper Paleolithic were more well-made, diversified, and scientifically sophisticated. Art, like as engravings on bones and stones, began to occur during this time period. Additionally, drawings of human beings or animals were discovered during this specific time period. In addition, there is evidence of artwork and symbols that were found in the caves of Borneo.

Migrations:

During the Upper Paleolithic era, migrations from the eastern side of the planet took place. This happened as the human species continued to develop. There is evidence that the Cro-Magnon man travelled from Siberia to other regions of the globe by way of the Bering Strait.



Asia and Africa were the pioneering regions in the development of human civilization. The fossils that have been found may be used to trace the paths that people took to disperse from that

location. Through routes similar to those that led to Polynesia, mankind made their way from Asia to Australia about the year 16000 B.C.

During the time of the Ice Age, when the water levels were low, people made their way over the Bering Strait and arrived on the American continent. This occurred in the year 12000 B.C., when they had just crossed from Asia. Hunting continued to be the primary employment of people even after they moved from Asia to other continents. They used hunting as a means of both sustenance and survival. People have been living in these areas for a significant number of centuries in this manner.

Use of Bronze:

It was about the year 4000 B.C. when mankind learnt how to utilize bronze. In the past, they had been using stone to make their implements. These first humans did not reside in communities or societies that had already been created. Instead, they had a nomadic lifestyle, frequently migrating from one location to another in search of food and improved living circumstances.

A Concise Overview of the History of Older Humans:

Sometime in the distant past, around 100,000 years ago, there were three primary categories of humans:

1. Europeans were the Caucasoid people that resided in Europe.
2. The Mongoloid people existed throughout the Asian continent.
3. The Negroids individuals who lived in Africa.

Over the course of time, these groups interbred, resulting in the formation of a wide variety of racial groupings. As a result of humans adapting to their circumstances, they developed a variety of physical characteristics. In addition to that, they spoke unique languages.

The Conditions of Living:

Caves and mountainous regions were not the only places where early people lived. An annual schedule was followed by them, and they moved from one location to another in search of sustenance. Both plant and animal gathering were a part of their job. For the simple reason that there was an abundance of food, people began to congregate in huge numbers. The domestication of animals, such as dogs, was also initiated by humans.

In both the north and the south, the majority of humanity lived close to the ice line. They constructed their homes out of concrete, bones, and stones. Rivers were their homes throughout the winter months. It was around this time that early people were discovering new methods of living and adapting to their surroundings.



Bone needles that were crafted a very long time ago and discovered in a variety of locations are shown in this photo.

Needles like this were most likely used by people to weave garments that were fashioned from animal skins. The human race was also acquainted with music throughout this historical period. The country of Czechoslovakia has been the location of the discovery of bone flutes, some of which are still in use today.

Caves and the foothills of steep mountains were the primary places of residence for Upper Paleolithic people, in addition to the temporary shelters that were stated initially. Their ancestors had lived in this area for thousands of years, and it was still their home. Their deceased bodies, together with their worldly things like as tools and jewelry, were buried in these caverns that they had constructed. Red paint, which was often created from red clay, was frequently applied to the corpses of the deceased. The colour red is a representation of blood and vitality, and it is still widely used by individuals in countries that are considered to be primitive today.

In spite of the fact that people of this age also consumed fruits and vegetables, they had a significant need to get meat via hunting, particularly those who lived in very cold places. Large herds of herbivorous animals were able to freely wander the plains of Central Asia and Western Europe during this time period. The humans hunted them in tiny groups, and they were quite strategic about it. The hunting of woolly mammoths was practiced in the southern regions of Russia and Czechoslovakia, whilst the hunting of reindeer was carried out in the western regions of Europe and Northern Germany.

Evidence from the Pinge Vent site, which is located around 45 miles away from Paris, reveals that a group of people would wait along a river, and when a herd of reindeer crossed the river, they would make an attempt to capture them.

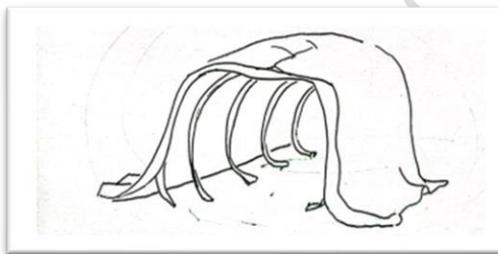
Mammoths:

During the distant past, there were enormous, hairy elephants known as mammoths. They resided in neighborhoods that were subject to seasonal shifts. During a relatively extended period of time, people saw these mammoths. They became aware of their routines, the places they travelled, and the times at which they relocated. Because of this understanding, mankind were able to hunt mammoths. They were able to anticipate the whereabouts of the mammoths and devise strategies for capturing them. The people also learnt how to communicate with one another. It was because of this that they were able to impart their expertise and experiences to others, including those who would come after them.

The decision of where to hunt and how to fight mammoths was not difficult for people to make. They were able to frighten large groups of mammoths into fleeing, and then later they were able to catch them. This was something that even folks in North America were able to achieve. The country of France has a great number of locations where mammoths were hunted.

Animals like as mammoths were very valuable. It was an excellent source of nourishment to consume their flesh. There is also the option of drying or smoking the meat in order to preserve it. Sometimes, in order to maintain the meat's temperature, they would bury it in the snow or the ground.

Large mammoth skins were used for the production of garments and tents. It is possible for people to construct clothing out of the skins and then use those outfits to cover their tents. There were also instances in eastern Europe when people constructed the framework of their tents out of bones and tusks of mammoths.



A hut made with bones and skin of Mammoth

Their enormous bones of mammoth were used in the construction of shelters. Their thick fur was used in the production of clothes as well as tents. They also exploited their fat as a source of illumination.

The reasons of Mammoth's vanishing:

Around the year 10,000 B.C., mammoths became more uncommon and finally vanished. A number of factors contributed to this happening:

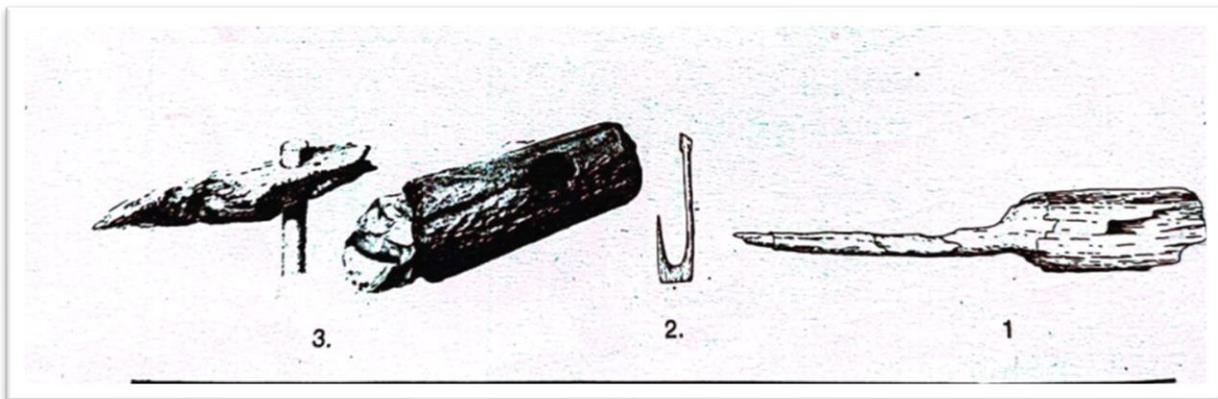
During the end of the Ice Age, the environment began to warm up, which led to climate change. Because forests took the place of frigid regions, it became more difficult for mammoths to locate food.

Mammoths were hunted by humans for a variety of reasons, including food and other resources. Such excessive hunting was a contributing factor in their downfall.

Various Methods of Hunting

Mammoths were hunted by humans with the use of spears, bows, and arrows throughout that time period. In addition, they used fishing tactics and traps in order to capture salmon. When

compared to hunting mammoths, hunting salmon was a simpler and less risky activity.



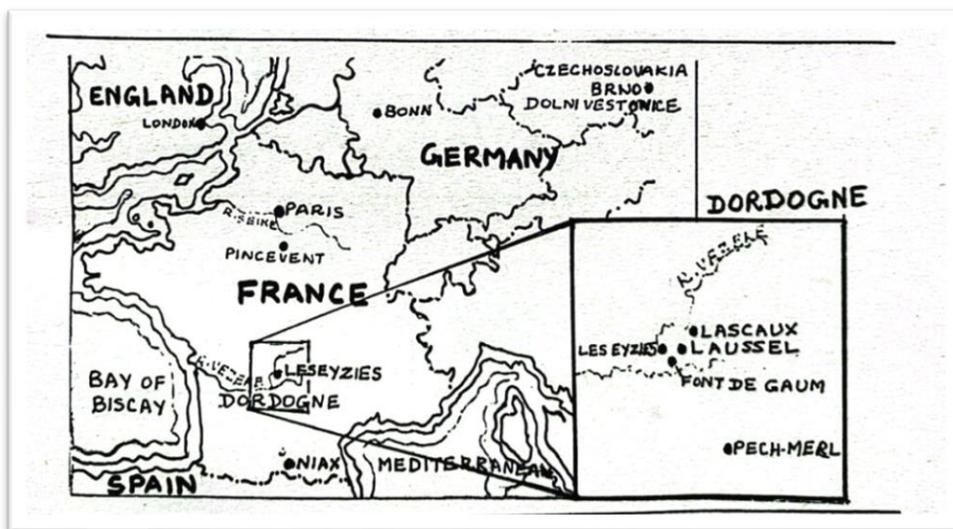
Made in the UPPER PALEOLITHIC period (1) Oar of a boat (2) Fishing hook and (3) Hammer"

Art

The most prominent feature of Upper Paleolithic period is emerging man as an artist by creating different art pieces and engaging himself in activities of art. At the early beginning of this period, mankind began to engage in artistic endeavors. Every community had its own talented artist who, as a result of their outstanding ability, ultimately rose to the position of a religious leader (Priest). It is important to note that the word "Priest" is being used in this context to refer to a religious person or leader in a generic sense, and not necessarily to a particular Christian or other religious title.

From the art and artefacts that were created by ancient people, it is possible to deduce that their lives were intricately connected to the environment in which they lived. It is possible to detect this phenomenon even in modern times among communities that continue to practice traditional ways of living, such as the Melanesians of New Guinea. The existence of these individuals illustrates the profound relationship that exists between art, magic, and religious ideas.

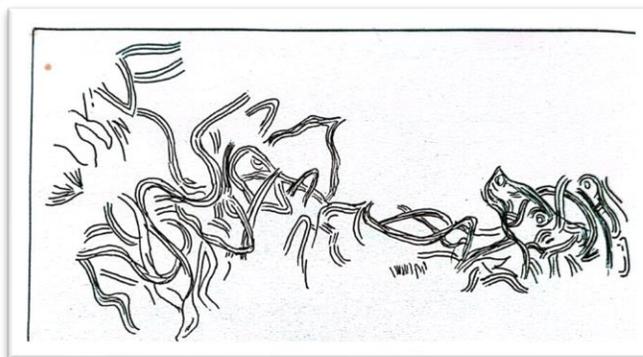
The beginning of the Upper Paleolithic period of time coincided with a period of glacial and intense cold. Animals took sanctuary in valleys that were protected by mountains in order to free themselves from the terrible environment. Having been drawn to these valleys by the amount of food that they contained, people eventually lived in these locations. Among these valleys is the Dordogne area, which is located in France. A great number of caves and houses that date back to the Upper Paleolithic era have been discovered in this neighborhood. In point of fact, the term "Cro-Magnon" for the individuals who lived during this time period originates from a cave in this location that is known as Les Eyzies. France and Spain, which is located nearby, are well-known for the many artefacts and works of art that they have discovered from this time period.



Map of Dordogne (France) "The Dordogne region of France, located near the Spanish border, is famous for its many prehistoric cave paintings

It is possible that people came up with the concept of creating pictures for a variety of reasons; nonetheless, from the beginning, it is likely that humans began creating images by simply drawing crooked lines. The following is a discussion of some of the early efforts in picture production that were found by specialists.

Humans must have been encouraged to try to mimic the parallel lines that were made by the paws of bears on the walls of caves by attempting to reproduce these lines with their own fingers. Furthermore, it is possible that the parallel lines that human fingers formed on the cave walls inspired them to desire to make similar lines without the use of any tools or the requirement of doing so. This would have occurred when they were cleaning the cave walls. The parallel lines seen in the figure below are referred to as "meanderings," and lines of this kind are also referred to as "meanderings." It has been discovered that the caverns of Lascaux and Gargas have these winding passageways.



Parallel lines drawn on the wall of caves with fingers, called MEANDERINGS."



Engraved on stone, it is the early pictorial attempt of man

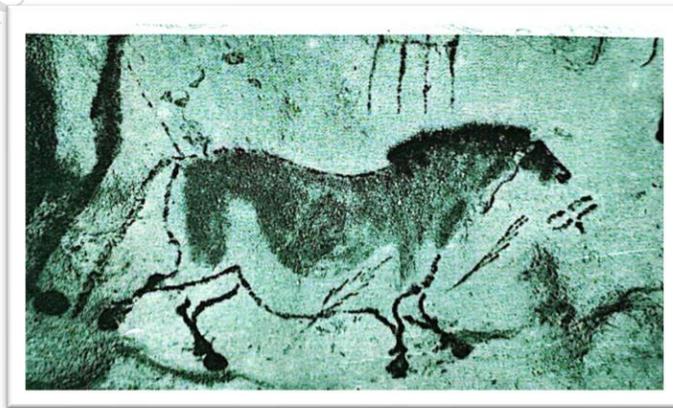
When human tools were used to remove flesh from animal bones, lines would have been left that were visible on the bones. It's possible that this prompted people to want to build something by adding their own lines to these crooked lines, which ultimately resulted in the bones taking on a different form. These lines, which were initially meaningless, would have developed into patterns or animal forms over the course of time and via experimenting.

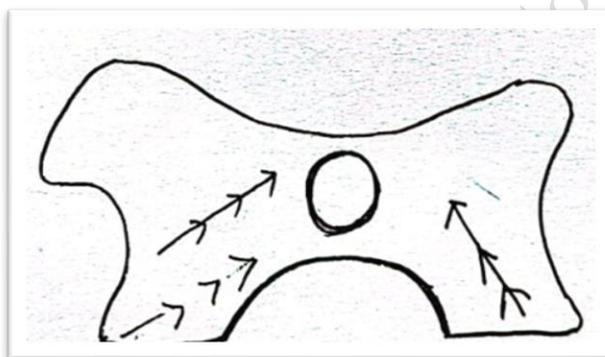
Motives behind the production of images:

Historians are in agreement that individuals who lived during the Upper Palaeolithic period made sculptures and pictures for specific causes or requirements. They have determined a number of potential explanations, including the following:

The First Reason:

The ability to hunt was essential to the lives of these people since it allowed them to get both food and clothes. In the event that they were unable to successfully hunt, the terrifying prospect of famine loomed over them. Because of this, they paid a great deal of attention to hunting and made an effort to improve their self-confidence via the use of magical rituals. Several different magical rituals would be performed by them before they went on a hunt. These rituals included dancing while dressed in animal skins and firing arrows at pictures of their prey. They were under the impression that by performing these rituals, they would improve their chances of having a successful hunt day after day. Images of animals, often with arrows painted on them, have been discovered in a great number of caves that date back to this time period.



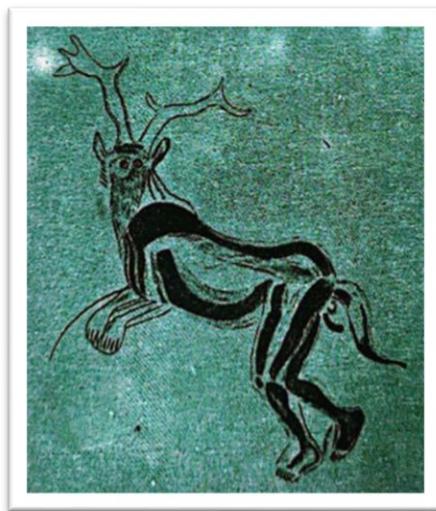


The sculpture was made from the horns of an unknown animal or twelve-horned deer. Not only were holes drilled in it, but small arrows were also made by scratching it with a sharp object.

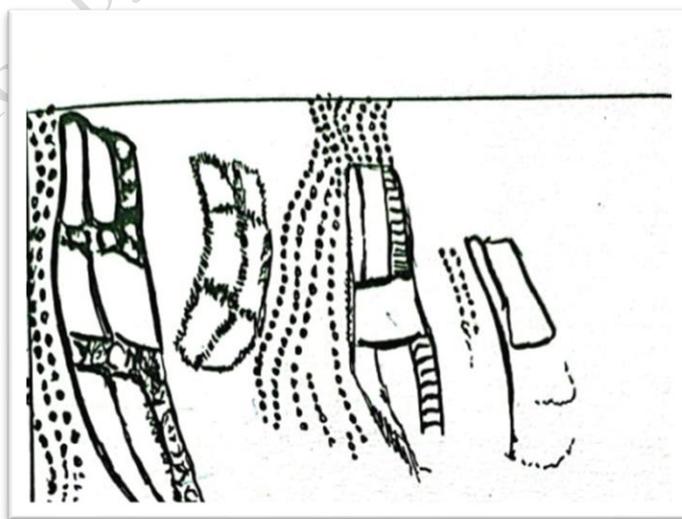
The paintings and sculptures that were created during the Paleolithic period make it abundantly clear that art played an important role in their lives and often had spiritual or mystical functions. Even now, there are civilizations that continue to employ art for the purpose of performing magical rituals. Some individuals, for instance, have the intention of causing pain or death to their adversaries by inserting needles into portraits or idols of such adversaries. Those who have identical goals also set fire to the garments of their adversaries.

There is a strong possibility that the belief in the magical power of art dates back to the Paleolithic period. Paleolithic humans would undertake rituals in order to increase their chances of success before going hunting. It was common practice for these rites to take place in the most inaccessible caverns. It is impossible for those who do not have a particular reason to enter some caves in northern Spain since they are located deep into the ground. There are sometimes no indications of human residence in these caverns, which leads one to believe that they were used only for religious activity.

The many animal drawings that were discovered in these caves provide evidence that humans who lived throughout the Paleolithic period thought that by making an image of an animal, they would be able to exert some kind of influence over that animal. The fact that they painted a large number of animals but only a small number of fish or birds is explained by the fact that hunting these species was easier and did not need any extra help from the supernatural.



There are a few photographs that show humans dressed in animal skins from start to finish. Individual seen in the image is adorned with twelve horns like those of a deer. The fact that these individuals used to keep the human figure so far away and did not display any details in what they made is another indication that these photographs might be used to imply magical practices. Due to the fact that the image was there, they were concerned that the magic may operate on the individual. There is also the possibility that they believed that the production of photographs would lead to an increase in the number of animals.



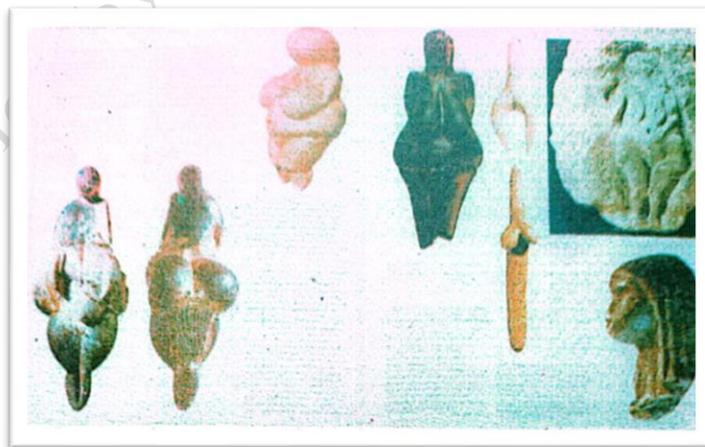
"The marks and different shaped symbols that were made by the PREHISTORY humans were the beginning of writing"

The Second Reason:

It was not possible to communicate in writing form throughout those ancient times. Individuals communicated verbally, using a variety of languages, depending on where they were located. They turned to symbols and pictures in order to communicate their experiences and messages to subsequent generations. It is thought that the lines, shapes, and markings that were discovered on these early pictures were forms of symbols or signs that people utilised in conjunction with images to commence the process of writing. Experts, on the other hand, are unable to identify these symbols in their entirety. If we were able to comprehend them, we would be able to get a much greater amount of knowledge on our forefathers.

The Third Reason:

Over the course of this time period, mankind placed a high importance on their fellow humans. The assistance of other people was necessary for hunting and overcoming obstacles. The population of the whole planet was around 5 million people, and it was dispersed throughout a large world. Slightly less than forty years was the typical lifetime. The death rate was high, despite the fact that a large number of infants were born. Less than thirty years was the average life expectancy for women, while males seldom survived beyond the age of forty. Due to the fact that half of the people passed away before reaching the age of 15, those who reached this age were thought to be smart. Despite the fact that humans have tamed every species, life continued to be dangerous. They had to contend with risks posed by animals, severe weather, opportunities for hunting, and even other human communities. As a result, from the very beginning, human beings placed a high priority on the expansion of their communities' populations. As a means of demonstrating their superiority and demonstrating the significance of their position, they erected a large number of sculptures depicting women who were pregnant and nude. Venus was the name given to these sculptures.



Various types of Venuses that prehistoric humans might have used in magical rituals for reproduction

Statues of Venus:

Statues of Venus have been discovered in a variety of locations around Europe. A characteristic that is shared by all of these sculptures is that they do not possess any face characteristics. There are several, but the Venus of Willendorf is the most well-known of them all. On top of that, this statue has no face characteristics at all; it merely has lines for hair. On the other hand, the top portion of the body is represented in a very distinct manner, displaying all of the qualities that are associated with a pregnant lady. There are fourteen of these sculptures of pregnant Venus that have been discovered; none of them have facial characteristics, and all of the details, from the neck to the legs, have been represented. These are a very minute size. There is a widespread belief among specialists that these people engaged in reproductive rites by constructing sculptures of pregnant women. There is a strong possibility that these rites were carried out in caverns that are located deep inside the ground; however, we do not have a lot of information about them at this time.

The Fourth Reason:

The human impulse that leads us to admire beautiful things is the catalyst for the creation of pictures, which brings us to the fourth reason. As was noted before, there is evidence that dates back to between 80 and 90 thousand years BC that reveals that even in their most precarious existence (when survival was their greatest difficulty and every second brought new challenges), people gathered beautiful stones or natural things that they enjoyed. They began by collecting them, and then progressively reproduced them, discovering that the process brought them a great deal of happiness and delight. It was because of this that they were inspired to create things of their own free will, which ultimately led to the development of art forms such as painting and sculpture. Art afforded people a great deal of satisfaction, not only because it made their surroundings more beautiful but also because it offered them an escape from the challenges that they faced in their lives. Numerous art galleries are proof of the expanding number of art aficionados, admirers, and connoisseurs all over the globe. History demonstrates that ever since humans first debuted as artists about 30,000 years ago, they have never stopped engaging in this creative endeavor.

During the Upper Paleolithic period, people started to create pictures in addition to using tools. This occurred around 40,000 years ago. This transformation of humans from violent hunters into sensitive and intelligent beings was brought about by the causes and events that were discussed above.

Colours to Create Pictures

During the Middle Paleolithic era, mankind had acquired the ability to experiment with different colours. They would paint their deceased before burying them beginning in the Upper Paleolithic era, but they also painted drawings for magical reasons. This practice dates back to the beginning of human history. The charm of their own works, on the other hand, quickly attracted them and held their attention.

People did not have access to the ready-made paints that are used by painters today during that historical period. It took a lot of effort on their part to discover and develop their own colours.

From earth and hematite, they created red and brown which were the first colours that they were able to get and use in their paintings. With the use of several kinds of manganese, they were able to get dark brown and blue. Using these colours, they would first draw outlines on wet limestone walls and ceilings, and then they would fill in the spaces with colour afterwards. The colour was applied to the walls by either throwing it onto the walls with hollow, long bones or applying it directly with their hands. There have been several instances of hollow bones with dried paint discovered in a variety of locations. The fascinating thing about these colours is that, after thousands of years, they still have the appearance of being in good condition and full of vitality.

Using Animal Fat in Colours:

Colours that were blended with water were utilized by humans for a very long period. Clay was also put to the walls in the form of mud. On the other hand, they suddenly became aware that these colours were rapidly fading. In the course of this time period, they made the observation that when animal fat was combined with charcoal in the process of cooking meat, the result was an extremely dark and enduring black colour. As part of their experimentation with this method, they also tried it with different colours. Instead of grinding the colour and combining it with water, they began heating it in animal fat.

Storing Colours:

People utilized hollow bones taken from the arms and legs of animals in order to keep the colours that had been created.

Palette:

Given that the shoulder bone is hollow, it was used as a palette for the purpose of colour mixing.

Brushes:

When they first started applying colour, they did it with their fingers. Later on, however, they developed brushes by gnawing on tree branches in order to tenderize them. Moreover, they made use of moss that was found on trees.

Work of art from the Upper Paleolithic period:

The origins of painting may be traced back to ancient times, when murals on cave walls were used as evidence of human inventiveness. This is where the history of painting begins. In spite of the fact that sketching and painting were already present throughout the earlier phases of human history, the Upper Paleolithic Era, which spans the time period from 35,000 to 8,000 BCE, is considered to be the beginning of genuine art in its evolved form.

These early humans left evidence of their paintings on the walls and ceilings of caves, which reveals their creative abilities. These paintings were left throughout this time period. Several of these caves can be found in France and Spain, and the artworks that have been discovered there are remarkable in terms of the amount of detail and vividness that they possess. The creatures that these early people drew, such as horses, bison, deer, and cattle, are shown with such accuracy and authenticity that we are left wondering about the capacity of these ancient painters to create such works of art.

It would seem that these paintings are not simply used for ornamental purposes, but also have some importance in terms of religious or ceremonial practices. Many academics are of the opinion that the portrayal of these animals on cave walls is evidence that early humans

worshipped these species or that they relied on them for survival, maybe in connection with hunting rituals.

The Upper Paleolithic period may be broken down into four primary phases, which are categorized according to the development of art and tools:

1. Aurignacian
2. Solutrean
3. Magdalenian

Aurignacian:

During the Aurignacian epoch, early humans created some of the most spectacular and intricate pieces of art that have ever been created in ancient times. The fabrication of miniature figures carved from stone, bone, or antler is another tradition that is associated with this time period. These figurines are often stylized depictions of human or animal forms, and they may have been used in ceremonies that were either religious or magical in nature. It was also during this time period that the famed Venus sculptures, which are carved depictions of female figures that emphasize reproduction, were prevalent. In addition to this, a cave was discovered in the vicinity of Niaux in France, and within it were footprints made of soft clay in the form of a circle. It is possible that these imprints are evidence of an old ceremony that included dance. In later times, when people started drawing pictures of animals in order to carry out magical rituals, they first used a sharp stone to draw the contour of the creatures on the wall. These paintings have been discovered in a great number of caves. In addition to this, they often made pictures by drawing the outline of creatures using dark colours or black. Additionally, during this time period, they painted silhouettes of animals on a dark backdrop using the same colour. These paintings are known as silhouette pictures.

The Gravettian civilization, which lasted from the Aurignacian era to the Solutrean period, started during this time period and continued until the Solutrean period. During the time of the Gravettian civilization, a great number of peculiar figurines of a modest size were discovered all throughout Europe. These sculptures depict ladies; however, they are missing their heads and feet. Venus's figurines are the name given to these objects, as was described previously. It is possible to assert with a reasonable degree of confidence that these figures were used in the course of reproductive rights.

Solutrean:

This time period is known as the Solutrean era, and it was at this time when stone tools were made in a way that was different from other designs based on their formations and structures. Each and every one of these stone instruments had an exceptional level of quality and refinement, and their workmanship got further polished throughout time.

There is a large amount of historical significance associated with this period, and the mention of tools during this time period is especially noteworthy. It is widely agreed that the instruments of this period were much superior than those of the preceding age. Flake tools, sometimes known as stone splinters, are just what these tools are.

Blade tools: One of the factors that sets these Flake tools apart from others is the fact that they are referred to be Blade tools. These tools were crafted by humans during this time period using a manner that was very precise. This was accomplished by using Flint stone in the production of Blade tools, which were superior in terms of sharpness and efficiency in comparison to other stone tools.

These tools saw a significant amount of usage during this time period. The highly polished appearance of these instruments makes it very evident that they were far more sophisticated than tools that came before them. Additionally, it is quite clear that the Flake tools of this era were not only superior than those of the previous era, but they were also far more advanced. The sharp, blade-like tools are referred to as Flake tools, and they were developed with the explicit intention of performing certain specific functions.

Magdalenian:

It was during this time period that humans cut and etched pictures onto rocks. Even in modern times, art forms that originated during this time period are considered to be very significant. The time period in question is generally regarded as having spanned from around 13000 B.C. to 9000 B.C. There are still amazing artworks from this time period that can be seen in caves and on rocks all around the globe. These artworks demonstrate the ingenuity and sophisticated abilities of the ancient humans who created them. The drawings in question are considered to be among the most exquisite and scarce works of art in the whole world. A number of the most remarkable specimens of these works from the Paleolithic period may be seen in the Vézère Valley in Dordogne, which is located in France. An important center of such ancient art is the city of Les Eyzies, which is situated next to this valley. It is well-known for its significance.

During the Upper Paleolithic era, there were many different styles of art that were known to exist. On the other hand, knowledge about the particular art of that era is still being uncovered. Imagery was the medium via which painters of that era would convey their ideas, and this method is still used in contemporary art. Sculpture and painting were the two primary kinds of art that individuals used throughout this time period to express their thoughts and feelings. The artworks displayed a certain kind of intellect and talent that was prevalent throughout that time period. The sculptures that were created during that time period are particularly noticeable.

The following kinds of sculpture were done in Paleolithic era:

1. Sculpture in Round
2. Sculpture in Relief
3. Engraving
4. Carving
5. The term "Sculpture in the Round" refers to what is known as a sculpture that is carved and created completely around. It is a piece that is comprised of three dimensions and may be seen from any angle.

The term "relief" refers to a sculpture that is created on a wall or floor.

In Relief, the surface gives the impression of being three-dimensional when seen from the front, while still being linked to the wall or floor when viewed from the rear.

A sculpture was the first creative work ever made by man. This is shown by the figurines of Venus that were created during the Gravettian era, which lasted from around 30,000 to 20,000 B.C.

Among the reasons for this is the fact that such components, which are prone to deterioration or death, have not been preserved till the current day. Items that are produced from perishable materials such as plants, wood, or bones are included in this category. Due to the fact that they decay with time, they are not conserved.

Images created from perishable materials were only transient and only lasted for a brief period of time. In light of this, we do not possess any proof or remnants of those older things. On the other hand, there are still stone statues known as Venus in existence today.

It can be shown without a reasonable doubt that the production of these sculptures started during the Aurignacian age and lasted until the Solutrean era took place. The Gravettian civilisation resided in Europe throughout both of these time periods, which is the reason for this phenomenon. France was the epicentre of this civilization's extension to Russia. Neither the date nor the location of the production of these sculptures could be pinpointed with absolute certainty. There are a number of reasons for this, one of which is because they are quite little, and it is highly probable that they were moved from one location to another.

When I look at these sculptures of Venus, I get the impression that the ancient artists who created them thought they were trying to attain some sort of control over life and living.

Please take into consideration that the translation could be somewhat different based on the particular situation and the intricacies of the Urdu language.



Venus of Willendorf

This is the most famous statue of Venus, created during the Upper Paleolithic period. Its creation dates back to between 30,000 BC and 25,000 BC. It is a statue of a woman, 4.5 inches tall, made of limestone. It seems to have been painted in a color during its creation. The exaggerated obesity of the woman depicted in this statue also conveys a sense of skin firmness. The breasts, stomach, and hips are clearly defined, highlighting the woman's pregnant state. However, the arms and hands are very carelessly made, merely indicated by lines. The legs are thick, and the

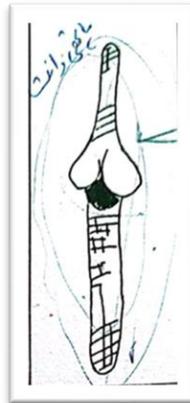
feet are not created. The woman has no face. Her hair covers half of her head, but there is no doubt that she is made to represent fertility. It is also believed that these small idols were used during some kind of magical ceremony. It is also possible that they were used as charms because they are so small that they can be held in the hand.



Woman from Lespugne

Woman from Lespugne

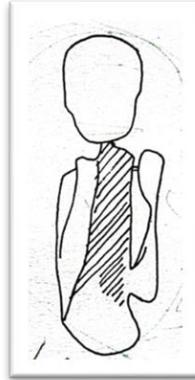
This is a statue that was created for the purpose of increasing the population. It has no face, but its chest, stomach, and hips are shown to be thick. However, it is not realistic and has been stylized to a great extent, making it a symbol rather than an actual woman. It is made of ivory and is five and a half inches long



This image is also of an ivory sculpture, which was found in Czechoslovakia. This small sculpture, created around 20,000 BC, is so stylized that only the woman's breasts are made, symbolizing her as a woman.

Terracotta Venus:

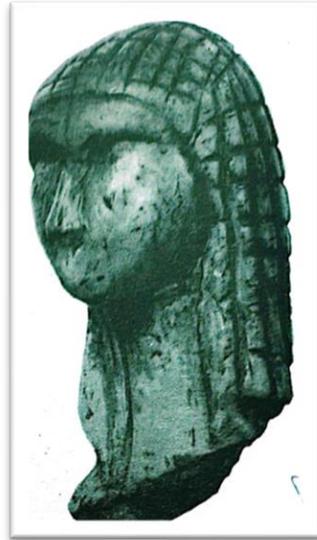
It seems that in this era, humans had started making things from clay and baking them. Clay objects that are strengthened by baking in fire are called terracotta. The statue mentioned in the example is made of terracotta and was found in an ancient settlement located in a mammoth hunting ground. Along with this, many small terracotta animal figurines were also found. This Venus, like other Venus statues, has been created by the artist without focusing on the face, hands, and feet. Only the chest, stomach, and hips have been emphasized and made thick.



Man from Brno

Man from Brno:

A ivory statue that has been shattered is depicted in the image. It appears to have stood at approximately 17 inches in height at the time of its construction. It was constructed at approximately the same period as the Venus of Willendorf (approximately 2500 BC). This statue was discovered in the tomb of a man who was likely of significant significance in Czechoslovakia. The man was interred with a necklace of pearls crafted from mammoth tusks and 600 seashells. The damaged statue demonstrates that the creator made an effort to ensure that it was as realistic as possible during its initial construction. Its eyes are recessed and its hair is extremely short. It remains uncertain whether it was intended as a portrait of an individual or as a representation of an ethereal entity. Nevertheless, the location of its discovery implies that the statue was employed during the deceased's burial. This suggests the existence of religious convictions.



Woman's Head from Grotte Du France

Woman's Head from Grotte Du France:

This is also made of ivory. It is a small sculpture, an inch and a half long, found in a cave in France. It was made 20,000 years ago and is one of the first portraits made by humans. Its nose and eyebrows are clearly carved. The eyes and mouth are not carved with particular clarity.



Woman of Dolni Vestonice:

This is a small portrait, perhaps the oldest artwork from the Ice Age, created on ivory with great devotion by an ancient artist. Its distinctive feature is the crooked mouth. It is believed that this

girl's crooked mouth gave her a special status in her society. It is possible that people associated her with magic, feared her, and thus she ruled over them.

This was found near the grave of a woman with a crooked mouth. In this grave, the woman's skeleton is holding a woolly fox in both hands. The skeleton was covered with red clay and placed on the shoulder bone of a mammoth. This gives us an idea that there was a real woman with such a mouth whose image these artists preserved for future generations.

This grave is located near a hut on a hillside in Dolni Vestonice, 25 miles from Brno in the Czech Republic. This hut has the world's oldest oven and approximately 2000 small baked clay animal figurines.

Sculpture in Relief:

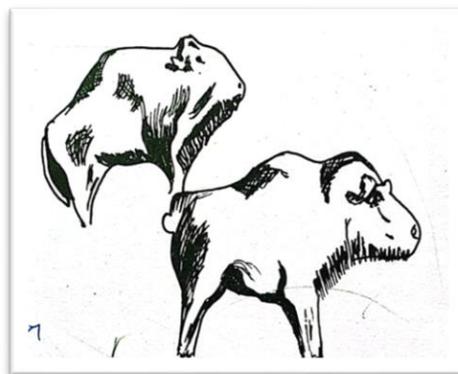
Sculpture in relief is a type of sculpture where figures or designs are carved or modeled into a flat surface, creating a three-dimensional effect. The sculpted elements project from the background, but are not fully detached. This technique is often used to decorate walls, monuments, and other architectural structures.

There are two main types of relief sculpture:

- **Bas-relief:** In this type, the figures are carved or modeled in low relief, barely protruding from the background. This creates a subtle and delicate effect.
- **High relief:** Here, the figures are carved or modeled in a more pronounced way, projecting significantly from the background. This creates a more dramatic and dynamic effect.

Relief sculptures can be made from a variety of materials, including stone, wood, metal, and clay. They are a popular form of artistic expression and can be found in many different cultures and historical periods.

Here are some examples of sculpture in Relief from Paleolithic era:



Two Bisons

Two Bisons:

These are two bison that have been sculpted in relief from moist clay. They are situated on the floor of the Tuc du Audoubert cave in France, 750 yards from its entrance. The two bison reliefs are of varying proportions, with the largest one being larger than the other. One illustrates a masculine and the other a female. The female is being pursued by the masculine. They are rendered in high relief, which implies that they are elevated above the surrounding surface. The relief is in relatively excellent condition, with only a few minor fractures.



Laussel Venus

Laussel Venus:

This sculpture is a relief that measures 18 inches in length. It is situated on a wall at the base of a mountain in the Dordogne region of southeastern France. It illustrates an expectant, thick-skinned woman, similar to the Venus of Willendorf. Her lower legs are absent, despite the fact that her thorax, midriff, and hips are plainly defined. The unpolished stone is left exposed from the neck down, and the visage is also uncarved. One hand is formed by the lines on the midriff, while the other hand is entirely absent; the only remaining part is an arm with a trumpet in front.



Many experts have pondered and debated over this crescent like in woman's hand either it's a horn of bull or not. However, this crescent like is a sculpted relief with 13 lines that no one can understand. This relief, which depicts a bull, is a symbol of fertility. Apart from this relief, many other animal reliefs have also been found in this place.

Engraving and **carving** are both techniques used to create designs or patterns on a surface, but they differ in their approach.

Engraving involves cutting or etching into a surface to create a design or inscription.

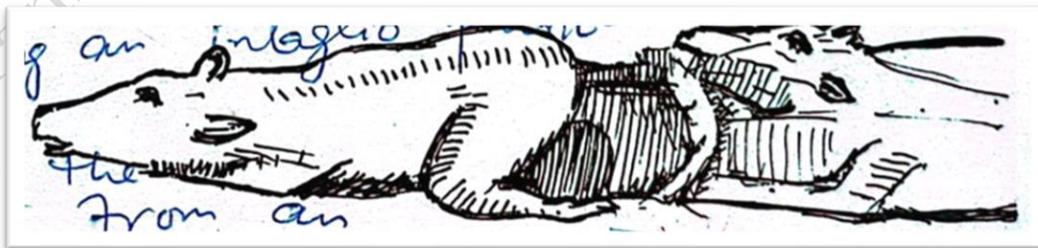
Carving is the process of shaping or removing material from a solid object.

Engraving is about creating a design on a surface, while **carving** is about creating a three-dimensional form. While they may sometimes overlap, the distinction lies in the depth and scope of the alteration to the material.

During the Aurignacian period, artists employed a pointed object to incise lines on bone, antlers, and ivory in order to create engravings. Engraving is the term used to describe this method of image production. It has been previously mentioned that humans observed the lines on animal bones while cleaning flesh off with a hard object and developed the concept of creating engravings themselves. Initially, humans produced engravings that were exceedingly straightforward. The upper body, neck, and back of animals were depicted with exceptional precision in these initial engravings; however, the lower legs were rendered in a manner that was both ambiguous and vague. This may have been due to the fact that it was simpler to observe the body of a sprinting animal than it was to closely observe the legs. Humans began to produce engravings that were more realistic as they became more adept at this craft.

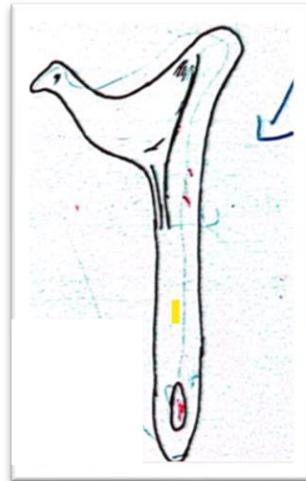
Aurignacian Engravings

The engravings of the Aurignacians were limited to a few lines and were executed on bone, antlers, and ivory. It appeared that this tradition had come to a halt during the Solutrean period. Following this, in the Magdalenian period (approximately 13,000 BC), engravings of exceptional beauty were produced on ivory, antlers, and bone. Bone work was also in progress in Central Europe and Southern Russia during this period; however, the quality of the work was not as exceptional as that of France. Magdalenian artists not only produced a broader array of objects, but they also engraved them with exceptional skill, occasionally employing traditional designs and lines and occasionally carving animal shapes. They developed these shapes in a manner that was exceedingly realistic.



A deer on handle of dagger

In the image, a deer is carved as the handle of a dagger. It is carved so seamlessly that the deer appears to be an integral part of the dagger, not artificially attached. It looks as if the deer is about to leap up on its hind legs. The animal's body is sculpted in a lifelike manner, considering the structure of its bones. Working with the material in this way requires the skill of a highly accomplished artist. Such work demands thought, experience, and expertise. The hunting skills of humans from that era continue to amaze us today.



A Carving from bone

This is a bird carving made from bone. This bird is also very beautifully made on a hollow stick. Something like feathers would have been inserted into this hole and it would have been worn around the neck.



A Bison with Turned Head

Bison with Turned Head:

This carving, which was executed on the antler of a twelve-pointed deer, measures approximately four inches in length. It illustrates a bison with its head turned posteriorly, as its name implies. It shows the artist's ability to create a living entity with such beauty using only a

few lines, as the simplicity of this carving is truly remarkable. In this carving, the animal's head is rotated to create the illusion of fur by engraving it on top of the body with lines. Good design is achieved through the use of straight lines and curves. The artist's mastery of the technique of carving lines on hard surfaces is evident in the manner in which these lines are arranged, as they were outlined prior to painting on the walls. The effective application of two techniques on a single achievement is illustrated by this example, which involves engraving the head on top of the sculpture.



Reindeer and Salmon

Reindeer and Salmon:

This engraving is part of a nearly 9.5-inch engraving found in a cave in France. The engraving depicts reindeer crossing a river. The artist has beautifully shown the fear of the reindeer and their backward glance. Fish are drawn between the legs of the animals, indicating the river. This engraving gives us an idea that humans had acquired knowledge about the habits of animals. And one of the hunting methods was to capture the reindeer while crossing the river. The engraving features beautiful and confident lines used to draw the animals and fish, indicating a skilled artist who has not only done a lot of drawing but has also observed his subject (subject) very well. Two parallel parallelogram shapes are drawn above the reindeer looking backward in the engraving, with dotted lines between them. Experts have so far failed to understand the meaning of these shapes. What kind of symbols are these, their purpose is not clear to us. Either they were associated with some kind of magic or they were some kinds of message. Starting with such

symbols, humans were able to start writing thousands of years ago.



A Spear Throwing carved in the shape of a HYENA on a horn, whose mouth served as a

This might have been the first machine of humans. Through this, humans invented the method of throwing spears farther. These people used to make a hole in an animal bone (CARVE) so that they could fit the spear in it and throw it farther.



A mammoth's tusk shaped spear thrower.

All these animals are made in such a way that they seem ready to jump. The big and small teeth in the jaws of these animals give them the shape of goats, oxen, and horses. The carving on the teeth and the method of embedding the big and small teeth in the jaws has been executed with great skill. Furthermore, it is not made of stone or clay, but from the big and small teeth themselves. From the Magdalenian era, humans created the horns and bones of animals in such forms. This small sculpting work is also called 'Paleolithic Miniature'.

Art of Upper Paleolithic Era:

The prominent feature of Upper Paleolithic era is creation of Art. The following kinds of art have been seen in this era:

1. Printing
2. Stenciling
3. Doodling
4. Symbols
5. Painting
 - i. Silhouette

ii. Realistic painting

Initially, the work began when the **Aurignacian** group made signs of various animals on the walls and ceilings of caves. These are signs that resemble the early methods of **printing**, where humans created images and carvings with their hands. After that, **stenciling** started, where figures were first drawn on the wall, and then after placing a hand (for comparison), the outlines of the animals were drawn using pigments. In the same way, different colors were used in combinations to depict these animals, and then these drawings were shown using **two types of pigments**. These are two forms of representation, one with hands and the other with hands and paint brushes. In these figures, one can see the creation of **doodling** and **primitive designs**.

In this way, many compositions were made on the walls of caves, which later became essential forms of **painting**. Similarly, significant work of painting was done inside the caves, and after seeing these, people started making such art on walls and houses. Later on, **sculpture** also became prominent, where animals and various other designs were carved. These symbols used in **symbolology** may be considered the foundation of many of today's modern symbols.

Printing in cave art is a technique where pigment is applied to a surface, often using a stencil or a tool to create a design.

Stenciling in cave art is a technique where a cutout, often made from a thin material like bone or stone, is placed over a cave wall. Paint is then applied around the cutout, leaving a negative image of the cutout on the wall. This method allows artists to create multiple, identical images quickly and efficiently, often used to depict animals or human figures.

Doodling in cave art refers to spontaneous, informal drawings or scribbles that may not have a specific meaning or purpose. These doodles often appear alongside more intentional artwork and can provide insights into the artists' creativity and thought processes.

Symbols in cave art are abstract or representational figures that convey meaning beyond their literal form. These symbols served as a visual language, allowing cavemen to communicate ideas, beliefs, and experiences.

Silhouette in cave art refers to the outline of a figure or object drawn against a contrasting background, creating a two-dimensional representation.

Realistic Painting in cave art involves the depiction of figures and objects with accuracy and detail, capturing their physical features and characteristics in a lifelike manner.

Subject Matters of Cave Art:

While experimenting with colours, the cavemen became deeply involved in the art form and adorned numerous caverns with paintings between 30,000 BC and 19,000 BC. Currently, 110 of these caves have been discovered, spanning from France and Spain to Russia. In these caverns, ancient anonymous artisans crafted over 50 distinct animal species, each with its own gender. Two expectant horses have been identified by experts.

The Paleolithic people did not attempt to cultivate flora and vegetation or create scenery. A carving is the sole image that demonstrates their relationship with nature.

Numerous engravings have been found that may have been used as practice before creating larger pieces, as one image is drawn over another. Additionally, many bones and stones have been discovered with lines and dots engraved on them. Surprisingly, analysis of these dots and lines reveals that they were not created simultaneously but rather at different intervals. Many of these marks align with the lunar cycle, suggesting that these people may have had some form of calendar or timekeeping system. This indicates their familiarity with the passage of time and their ability to track it. The numerous geometric shapes surrounding the animals suggest that these people used these shapes as symbols. Human figures have been found wearing animal skins, believed to be part of their magical rituals. In addition, handprints with applied color, footprints in the shape of circles in the mud, and stenciling techniques are examples of ancient humans' repetitive artistic practices, and their numerous remnants still exist today. This includes creating arrowheads by drawing arrows and then piercing them with holes, as mentioned earlier.

They also created many animal images, including depictions of animals on wet clay walls. Between 18,000 and 13,000 BC, art underwent significant changes. The use of color in animal depictions increased, with red, brown, and black becoming more prevalent. Animal images became complete and more realistic, with detailed representations of their legs. However, interestingly, the legs were often depicted as smaller compared to the body. This might suggest that these artists observed the animals' bodies while running but drew the legs based on dead animals, resulting in a discrepancy in the proportions. Depictions of women in art were rare and often unclear. While some figures were created, they lacked detail in the stomach, legs, and overall features, suggesting a lack of effort in portraying reality. Women, who held significant importance in sculptures, were rarely depicted in paintings, often reduced to mere outlines. The animals depicted are also unexpected, as they did not exclusively depict those they hunted and consumed. The Ibex, despite being one of the most frequently pursued animals, was rarely depicted in their art, particularly after it migrated north during the melting of the snow.

Nevertheless, there are a plethora of engravings of Ibex on tiny stone fragments. In the same vein, Ibex are depicted less frequently than horses and bison, despite the fact that hunting horses and bison was less common. Conversely, there are numerous representations of woolly rhinoceroses, lions, and mammoths, despite the fact that deer, birds, and fish are more frequently encountered.

The artists' proficiency is apparent in their capacity to precisely identify each animal species. The creatures were meticulously observed and depicted with such realism that they appear to be on the brink of movement. Diverse artistic methodologies are proposed for various animal species in these images. Deer were frequently depicted gazing back over their shoulders, while horses and mammoths were frequently depicted in profile.

An entire animal could frequently be identified by a single line, as the artistic traditions of this era were so refined and precise. The crest of a bison or the lines on the head, trunk, and back of a mammoth are enough to identify the animal.



The engraving has a line that clearly shows the breed of the animal by an old

It is noteworthy in these engravings that the lines of the neck and back are very clear. This suggests that the running animal's legs may not have been observed well. The animals were drawn on the cave walls in such a way that the walls were not completely smooth, and this unevenness is clearly visible in the painting. Similarly, no boundaries were defined within which the picture was to be drawn. The artist drew wherever he wanted. There is no background, no line indicating the earth or sky. This means that the ancient man in the sketch didn't view the animals with the intention of admiring or worshiping them. He didn't intend to preserve the moment in some artistic manner, as today's man would. For him, it was simply an image to communicate a message.

Yet, it cannot be said with certainty what this Upper Paleolithic man wanted to express through his image. However, according to some scholars, we can infer that perhaps he had the instinct to draw images. He didn't care for art and painting like we do, nor did he have the intention to glorify them. But this sketch serves a practical purpose in communication. As time passed, human thinking began to evolve, and these same walls that were once used to mark figures of animals began to shift towards other more sophisticated ideas. Perhaps it is this thinking that led humans to paint animals differently later on. Ancient people who lived in caves or on plains weren't merely fulfilling their everyday needs but also started depicting their fears, hopes, and the unknown through their artistic creations. Another point worth noting is that these images were not mere decoration; they conveyed deeper meanings and served a purpose in their lives.

Ancient cave paintings have been the subject of ongoing debate regarding the depiction of specific animal species combined. Horses are frequently depicted with bulls, bison with horses, and mammoths with bison. Nevertheless, it is important to note that bulls and bison are frequently depicted in prominent positions, frequently in conjunction with horses. It is evident that these paintings are frequently overlapping and chaotic when viewed collectively. It is crucial to bear in mind that the artists of this era employed small lamps for illumination, which restricted their capacity to perceive the paintings as a cohesive unit. Consequently, we should not anticipate a cohesive composition. One can appreciate the artistic talent of these large, individual animals. The unevenness of the caves is believed by some experts to have inspired the concept of creating art, as the paintings seamlessly merge with the cave surfaces. The lamp's fluctuating light would have cast a variety of shapes on the irregular walls in these dark,

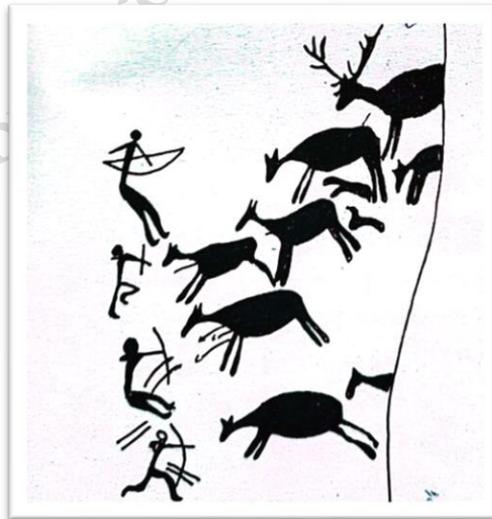
subterranean spaces. Outlines were initially drawn around these designs, and subsequently, colours were incorporated. This improved the aesthetic allure of the cave walls.

Effectively incorporating natural elements into the artwork, the protruding surfaces of the caverns were employed to depict the muscular backs of animals, while the fissures were skillfully incorporated to represent details such as outlines and incisions. The images are remarkable for the fact that there are no shadows cast in any of the pictures taken in the light of the lamp. Humans initiated the practice of sketching creatures on cave walls in order to perform alchemy. The process of image-making commenced approximately 20,000 to 25,000 B.C. Simple images were created by early humans by drawing the outline of animals on the walls. Afterward, they painted these outlines with a variety of colours, including crimson and black. In approximately 18,000 B.C., they began employing their hands to construct stencils and filling in the spaces with colours such as red or black. Simple details were incorporated into the image, and the background was coloured during this period.

The silhouette style of image creation was a primary technique employed. This involves the creation of an image in a solid colour, such as black, with minimal detail, and placing it against a background.

These depictions, which are particularly prevalent in the Aurignacian period in Europe and the Levantine period in Asia, are renowned for their distinctive style. In these images, the animals are frequently depicted in their natural habitats, often as silhouettes or black outlines. The compositions typically do not concentrate on minute details, but rather on capturing movement and other fundamental characteristics.

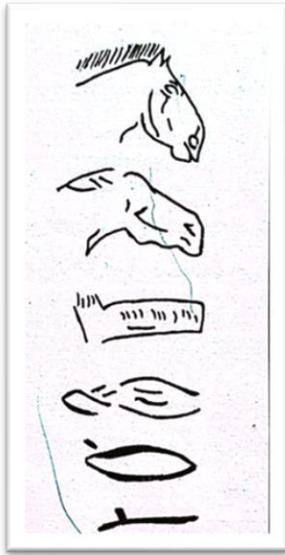
The practice of incorporating multiple creatures in a single image became increasingly prevalent after the Levantine period. The silhouette technique progressively disseminated across various regions, thereby influencing other forms of art over time.



A Silhouette found from cave of Spain, Levantine Cave Painting

Cave paintings in Northern Europe are believed to have ceased around 9000 BC as a result of climate change. Upon the onset of a milder climate, no evidence of pictorial decorations in

caverns was left. Nevertheless, these paintings persisted in Eastern Spain, albeit in a more simplified form and a more stylized artistic style. **Stylized** art is to present realistic objects in a geometric or design shape. The identical phenomenon transpired in Eastern Spain. Although animal paintings were identifiable, they represented a concept rather than the living organism. Their vitality and spirit were lacking. The initial symbols, which represented identifiable living organisms, were progressively simplified, resulting in a loss of resemblance to the original object. They were reduced to mere symbols for the sake of purpose or enchantment.



This image is showing how the real horse became a symbol. In stylized art real objects/things are presented in simple, geometric and symbolic style.

Stylized art is an artistic style that exaggerates or simplifies elements of reality for expressive or decorative purposes.

Such kind of stylized art with symbols and signs paved a way for abstract art. **Abstract art** is a non-representational art form that emphasizes shapes, colors, and textures over recognizable objects. The abstract art of the Neolithic (New Stone Age) period began after the signs, but even during this period, such (silhouette) pictures continued to be made in eastern Spain. The golden age of the Upper Paleolithic lasted from 13000 to 9000 BC, and during this time, humans created such beautiful art samples that even today, the mind is stunned to see them. In this dark and dangerous environment of prehistory, the pictures created by humans are rare pearls that make this era a treasure for future generations and provide us with information about the lives of these people. This era of Paleolithic is declared as Magdalenian period of Upper Paleolithic Period. The Magdalenian period is considered one of the most beautiful periods in history. The most significant examples of this era are found in the valley of the Vézère River in France. This region is part of the Dordogne, where numerous caves have been discovered that contain remarkable paintings from the Magdalenian era. These caves are located deep underground, often in areas without natural light. While the paintings are found deep within the caves, evidence of human habitation can be found near the entrances or slightly inside. It seems that the paintings were intentionally created at a distance from the living areas.

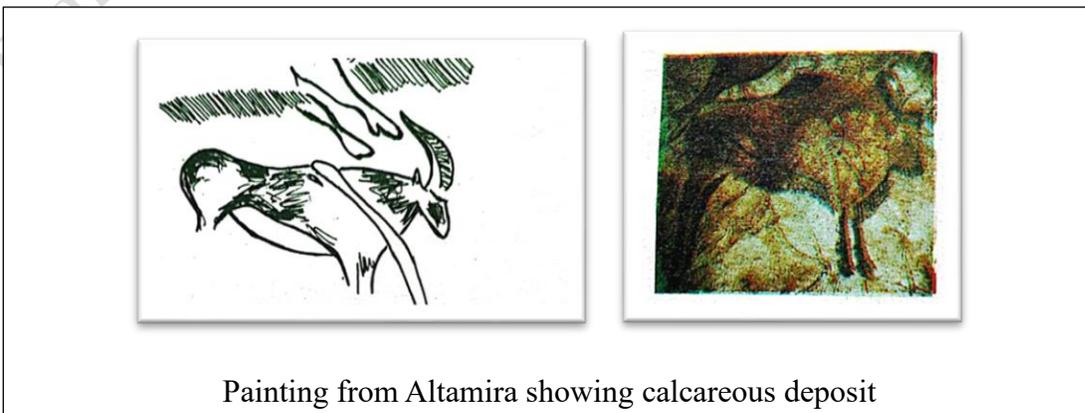
The following are some of the famous Magdalenian caves:

1. Altamira

2. Lascaux
3. Trois Frères
4. Font-de-Gaume
5. Niaux
6. Pech Merle
7. Castillo

1. Altamira Cave

These caves are located in Spain. Due to an earthquake or accident, they were closed for thousands of years and were accidentally discovered in 1879. It happened that a man named Sautuola, who lived in the northern region of Spain, was very fond of ancient things. The Altamira caves were located on his land. One day in 1879, he was investigating these caves because he had found large carvings and flint stone tools in these caves, which made him realize that these caves must have been associated with the Paleolithic era humans. His little 6-year-old daughter was with him, who was running around. While running around, she went deep inside and saw some pictures. Because of this little girl's playfulness, the world came to know about these pictures, which were painted on the walls and ceilings of the Altamira caves. Due to the accident that caused the entrances of these caves to close thousands of years ago, the paintings on their walls and ceilings are still preserved. Experts believe that there may be thousands of such caves inside which the paintings have faded away due to the effects of light, air, and soil over thousands of years. Because the Altamira caves remained closed, the rare examples of art created inside them were preserved, and in 1879, after being hidden from the world's eyes for thousands of years, they came into the public view. The work in these caves dates back to 14,000 to 9,500 BC, and the paintings are also spread on the ceiling of the large hall. This hall is 59 feet long and 30 feet wide. Because its ceiling is very low, it is difficult to see these paintings together at once. Initially, archaeologists refused to attribute these paintings to the Paleolithic era and considered these paintings to be fake. But in 1896, some other paintings were discovered in France, which had calcareous deposits on them. **Calcareous deposits** are sedimentary rocks or minerals primarily composed of calcium carbonate. Calcareous deposits, often in the form of stalactites or stalagmites, can form on cave art due to mineral-rich water dripping over time. This chemical substance takes thousands of years to accumulate. Obviously, these paintings are thousands of years old.



Painting from Altamira showing calcareous deposit

Altamira cave paintings are located in Spain and depict bison in various shades of brown and red. These paintings are considered masterpieces of the Magdalenian period and are known for their artistic skill. Levantine cave paintings, also found in Spain, are simpler in style and use only one color. They often depict silhouettes of animals in motion. The text highlights the contrast between the complex shading and artistic detail of the Altamira paintings and the simpler, more abstract style of the Levantine paintings.



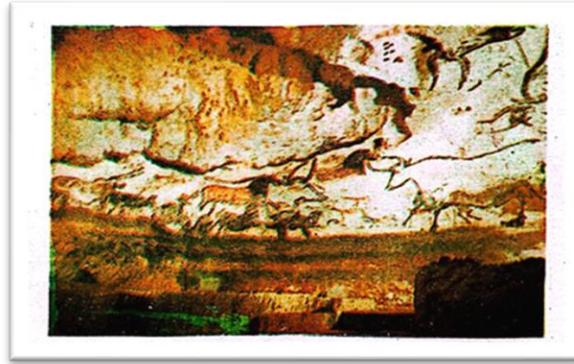
A Painting from Altamira

2. Lascaux

10,000 BC. 30,000 BC.

The Lascaux caves are located in the Dordogne region of France. They were discovered forty years ago, although attempts to discover them had been ongoing since 1826. In 1941, two young boys were playing in a field when their dog chased after a ball and disappeared into a crevice. The boys heard barking from inside the ground, so they followed the dog into the caves. They used matches to illuminate the cave and saw beautiful drawings of animals. Today, these drawings are considered among the finest examples of cave art. These caves were sealed for ten thousand years, and because they are made of limestone, the drawings inside have been preserved. However, since their discovery and opening, the drawings have begun to deteriorate rapidly, leading to their closure to the public in order to preserve them as much as possible.

The caves have three sections: (1) the entrance, (2) a chamber with drawings, and (3) the main hall, known as the **Hall of Bulls**, which is the most important and interesting part. This hall features six large bulls, each 15 feet long, drawn in black outline. The outline is so skillfully executed that it perfectly captures their agile and coordinated movements. The animals have been depicted as realistically as possible, and the way they are arranged on the walls suggests that they were not intentionally composed, but rather drawn in a way that mimics the random placement of animals in a forest. If you look closely, you can see a previous drawing of twelve running deer beneath the bulls. The artist who created the bulls seems to have been mindful of the earlier drawing when creating their own.



A view from wall of cave Lascaux

From all the images, it seems evident that these were created after observation. Even the dynamic poses have been crafted to anticipate how a modern camera would capture them. However, these artists selectively chose and depicted only those characteristics that clearly conveyed the animal's form, behavior, ferocity, delicacy, awkwardness, cunning, and dignity. These paintings were created deep within caves, often thousands of feet in, while the artists' residences were near the cave entrances. These caves were used for thousands of years, and the paintings span from 30,000 to 10,000 years ago, with a majority dating back to the 10,000-year period. Around the animal depictions, you'll find geometric shapes, dots, squares, and lines. These might represent the earliest form of human writing or could have been used for magical purposes. Some shapes resemble traps, perhaps suggesting that humans intended to capture the depicted animals using these traps. In the darkness of these caves, humans created these paintings with remarkable colors and variety. They used yellow, red in various shades, brown, vermilion, black, and more.



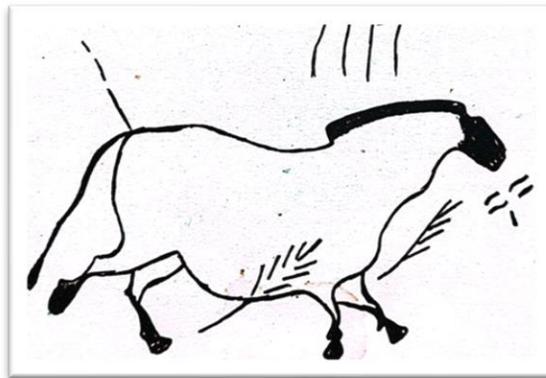
Paintings from cave Lascaux

As mentioned earlier, there is no composition in the pictures of these caves. The pictures are drawn one on top of the other. Every effort has been made to ensure that the outline of the old picture is not damaged. These pictures were also drawn at different times. Therefore, they cannot be viewed together, but each figure is drawn with great skill and finesse. These figures are also made of different ages. They are commendable. All the animals drawn in this cave are

recognizable. Only one is not recognized. Some people think it's a mythical animal called a unicorn.

Chinese Horse:

This is a picture of a pregnant mare. It is named "Chinese Horse" because it resembles the style of horses created in China. Above and on one side of the horse's picture, there are arrows and spears, and above its neck, there is a symbol in the shape of a mat, which has been mentioned earlier and whose meaning we cannot understand. Its outline has the characteristics found in Chinese calligraphy. The colors are used in such a way that the pregnant mare's belly appears round, and there is also a sense of difference in the color of her belly. Her legs are drawn smaller compared to her body.



Chinese Horse from cave Lascaux



In the above image horse is shown at left corner and bulls around. All the heads are drawn from a side view, but the horns of the bull are drawn from different angles. Experts call this "Twisted Perspective." Because of this, both horns are visible, while in a side view of a bull, only one horn should be visible. Perhaps one horn was insufficient for magical purposes. They probably thought that a single horn might be seen as a symbol of a half or incomplete animal, thus affecting their ability to obtain the whole animal in hunting.

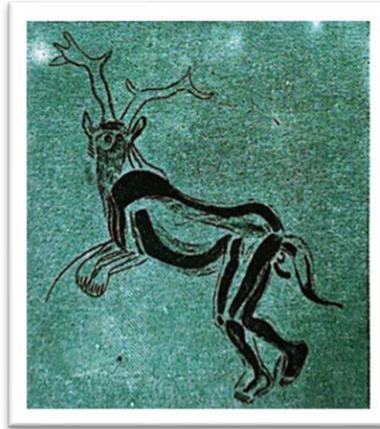
The Well Scene:



This image is one of two depicting human figures from the Magdalenian era, found in the Lascaux caves. Experts are puzzled by the artwork. A large bison lies wounded, its intestines spilling out. A man, drawn in simple lines, seems to be falling or already fallen. The bison is depicted with remarkable detail, even capturing the animal's fury through its bristling hair. In contrast, the artist seems less skilled in portraying the human figure, which is depicted with a mask-like face and an ambiguous posture. It's unclear whether the human is alive or dead. Near the figures are a bird perched on a stick and a spear lying on the ground, their significance unclear. A rhinoceros-like creature is shown cautiously approaching from the left, possibly the one that wounded the bison. While we won't speculate on the meaning of this image, the question of why the artist depicted the human and animal with such different styles arises. The animal is portrayed with great skill, while the human is merely sketched. One possible explanation is that these people were afraid of depicting humans, fearing that doing so might invoke magical powers.

3. Trois Freres:

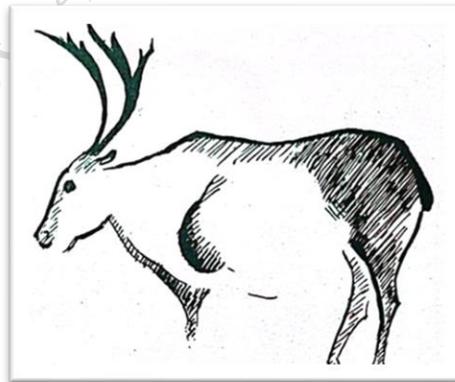
Trois-Frères Cave in France boasts a rich tapestry of Paleolithic art. The most iconic figure is the "Sorcerer," a humanoid with animal features, believed to represent a spiritual or shamanistic role. The sorcerer is depicted as a strange, humanoid creature with twelve horns on his head and a mask on his face. He has bear paws on his hands, a wolf's tail, and a human beard. The picture is said to be frightening to viewers. The area around the picture is decorated with animal figures. It is believed that the sorcerer is from a distant era and changed his appearance to perform magical rituals. Other notable depictions include various animals like bison, horses, and reindeer, showcasing the hunting and gathering practices of ancient humans. The cave's intricate engravings and paintings offer a glimpse into the lives, beliefs, and artistic abilities of our prehistoric ancestors.



The Sorcerer from Trois-Frères

4. Font de Gaume: 10,000 BC - 15,000 BC

In the Font de Gaume cave in France, there is a drawing of a bison that is considered one of the best examples of prehistoric art due to its finesse and mastery. The artist's skill in outlining is commendable. The horns are beautifully curved upwards, suggesting both delicacy and strength. The shading in this drawing is expertly blended with the outline, making the animal's limbs distinct. Additionally, the artist has employed other advanced techniques, such as darkening the line behind the front left leg to create a sense of depth. The animal's face, neck, and eyes are modeled with great intelligence. Although the front legs are incomplete, this drawing remains highly significant. This cave also features drawings of mammoths. The style of all these drawings is similar to that of the Altamira cave paintings. The paintings in Font de Gaume are located 70 yards inside the cave.



A drawing of deer from Font -De -Gaum

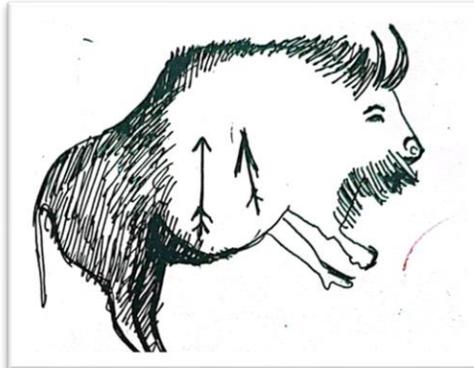
In the FONT-DE-GAUM area of Dordogne, France, ABBE BREUIL discovered and confirmed in 1901 that these were pre-historic cave paintings. ABBE BREUIL has a special place in the field of cave art as he made copies of cave paintings. This is the result of his detailed and clear copies of cave paintings. Before the invention of the camera, there were such clear pictures of

these caves. Even today, many of the pictures of cave art that are printed in books are ABBE BREUIL's drawings.

5. Niaux Cave, France: 15,000 BC to 10,000 BC

Paintings have been made inside this cave up to 870 yards. These caves were also used for many hundreds of years. A picture of an Ibex with calcareous deposits on it is in this same cave.

Due to the deposits (sediments), experts have determined the age of these caves because these sedimentary layers take thousands of years to form.

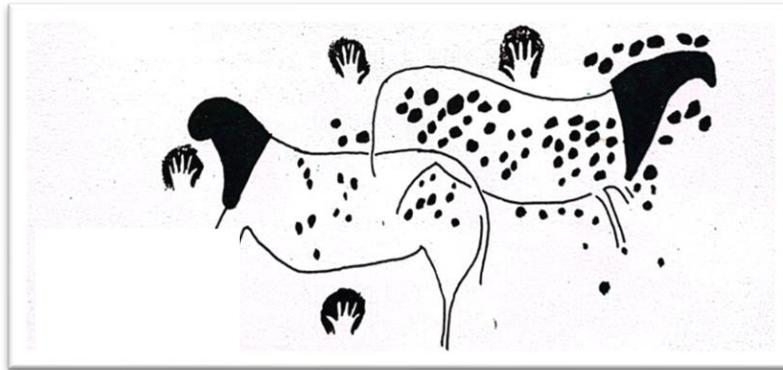


An art work from Niaux

Most of the drawings in this cave are black outline drawings with very little use of color. The lines are thick in some places and thin in others, which beautifully depict the structure of the body. In addition, they have beautifully shown the hair of the animal by using criss-cross lines. Due to this criss-cross drawing, the pictures of the Niaux cave are immediately recognized. In this cave, natural holes have been shown as wounds of animals. In the clay floor, pictures have been engraved in many places. There is also a picture of a fish. The picture of the bison with arrows, which has been mentioned earlier, was found in these caves. In fact, pictures of arrows have been drawn with many other pictures.

6. Pech-Merle Cave, France 10,000 BC - 15,000 BC

Apart from these caves there are other notable caves in France, including Pech-Merle. Painting of spotted horses have been found here, dating back to 10,000 to 15,000 years ago. This painting depicts two horses with spots on their bodies. Their heads and necks are small and delicate, and their legs are significantly shorter in proportion to their bodies. Many hand stencils surround the horses, often showing a bent or broken finger, as previously discussed. The horses are also surrounded by various spots. The unique feature of these caves is the use of the cave walls' natural contours as outlines for the animal drawings. For example, a protruding part of the cave wall was used to create the outline of a horse's head and neck. The spots on the horses' bodies appear to be created with wet paint, giving them a soft, blurry look. This is another characteristic of Pech-Merle's paintings, making them instantly recognizable.



Painting of horses from Pech Merle cave. Around this drawing there is Stenciling showing human hands

7. Castillo

The Castillo caves are located near Santander, Spain. The work done in these caves is very similar to that of the Altamira caves. These caves were also created during the Magdalenian period. It includes drawings, paintings, and engravings, as well as a quantity of abstract signs including red disks and hand stencils. The paintings are thought to date back to the Magdalenian era, around 15,000 to 10,000 years ago. In this cave, the art features depictions of animals, hand stencils, and abstract symbols. The cave's most distinctive feature is its red disks, believed to be the oldest known cave paintings in Europe.



Art from Castillo showing a hand print

These caves were used for a long time, and the difference in style between different periods can be identified. Most of the caves in this mountain are very deep and difficult to reach. It was not possible for Upper Paleolithic people to use them daily. It is believed that these people may have met their daily ritual needs with their miniature sculpture art. Evidence suggests that the people of

this place abandoned these deep caves at the end of the Upper Paleolithic period and began using shelters in the foothills of the mountains. And some engravings carved on the walls of the mountains are evidence of this.

Translation by Arooj Zahra (Gold Medalist)