

Two Million Years of Art in Human Evolution

AH 224 Paleolithic Art, Spring 2012

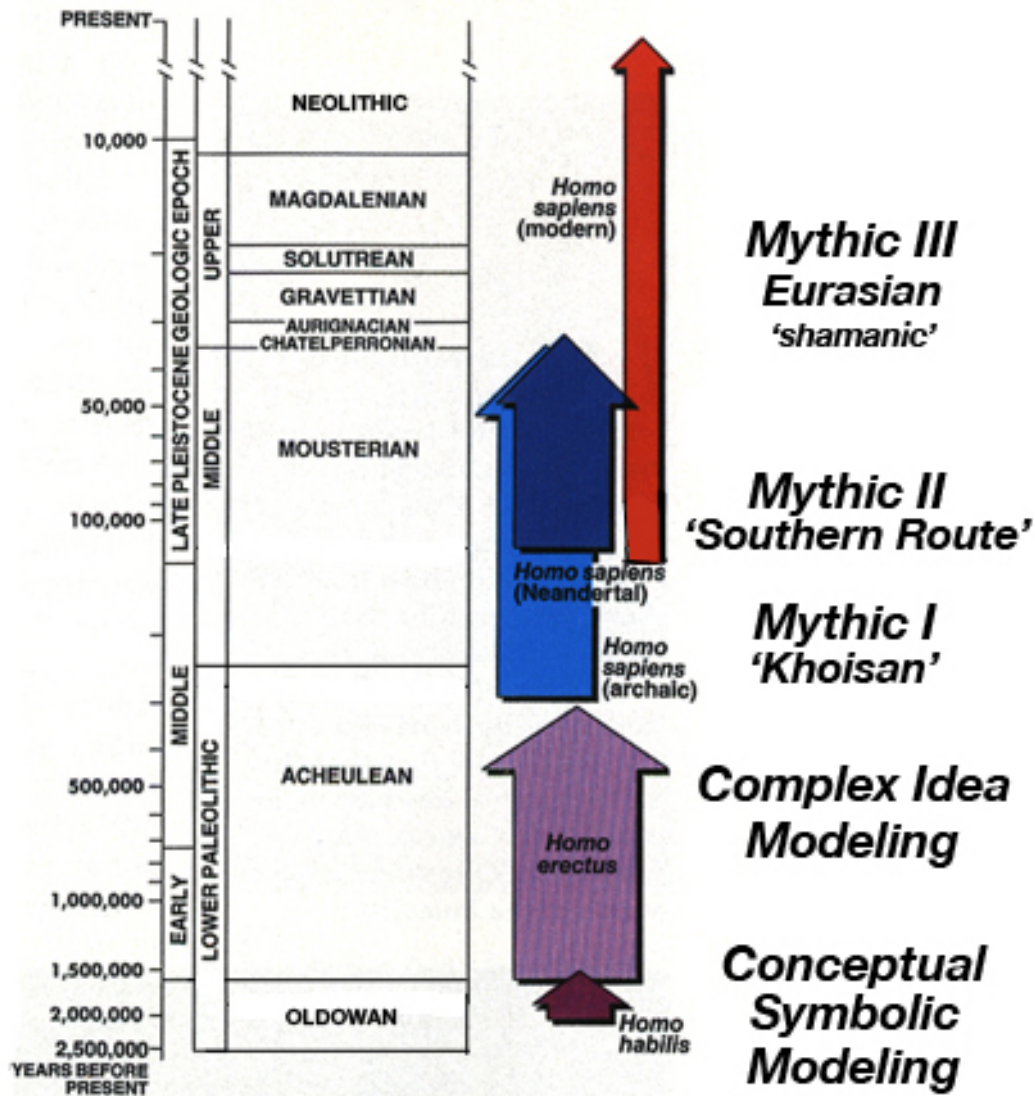
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originsnet.org (pleistocenecoalition.com)

MYTHO-STRATIGRAPHY

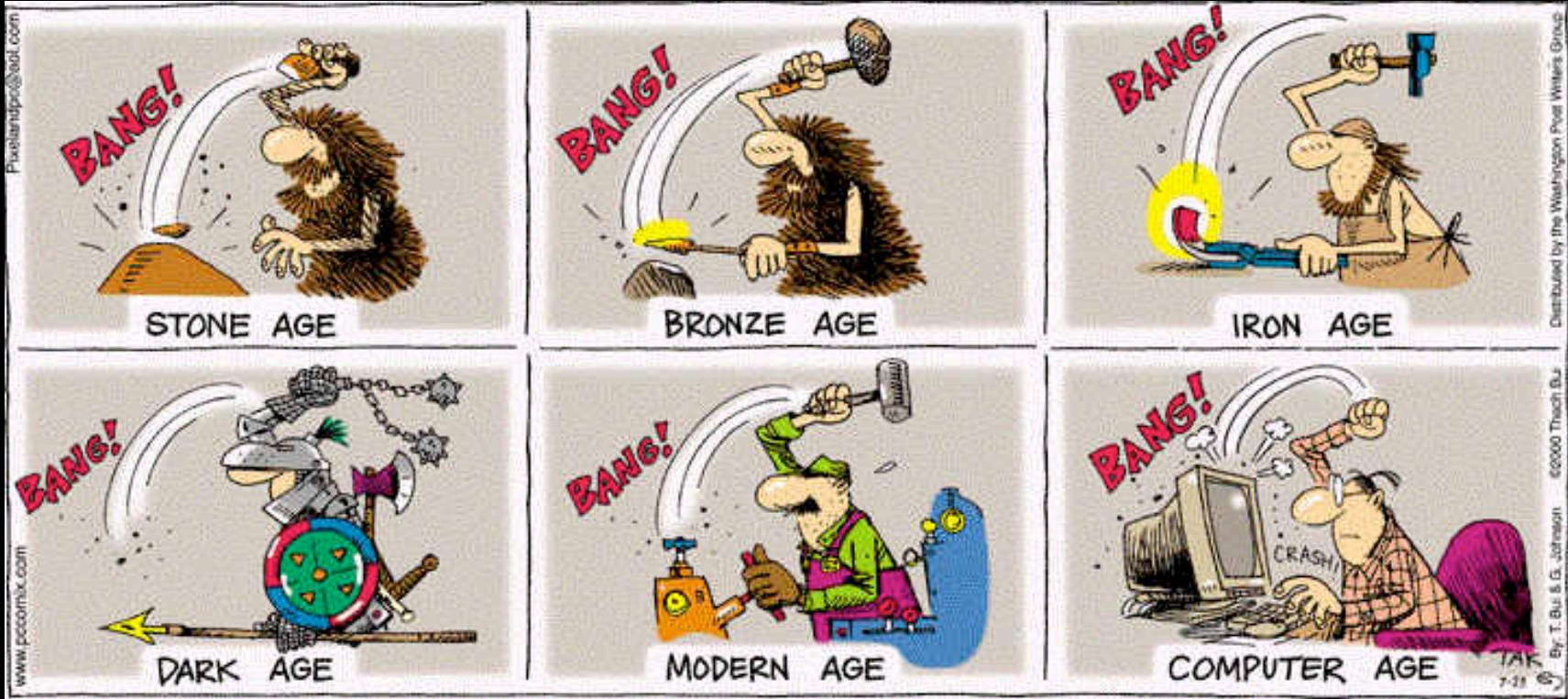


4 Meme Model: 2MY Evolution of Art, Symbol & Myth

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

Templeton (2010, 2002): genetics = 3 waves out-of-Africa – 1.9 Ma; 650 ka; 130 ka; 1 out-of-Asia (recent)

'Techné'



'Religion'



'Art'



"Maybe someday we could set aside a cave just for art."

'Art'

"No word meaning 'art' occurs in Aivilik (Inuit), nor does 'artist': there are only people. Nor is any distinction made between utilitarian and decorative objects.

The Aivilik language has no equivalents to our words 'create' or 'make' which suggest the imposition of the self on matter. The closest Aivilik term means 'to work on'.

As the carver holds the unworked ivory lightly in his hand, turning it this way and that, he whispers, "Who are you? Who hides there?" And then, "Ah, Seal!" He rarely sets out, at least consciously, to carve, say, a seal, but picks up the ivory, examines it to find out its hidden form and, if that's not immediately apparent, carves aimlessly until he see it, humming or chanting as he works. Then he brings it out: Seal, hidden, emerges. It was always there: he didn't create it; he released it; he helped it step forth."

White, Randall. 2003. *Prehistoric Art*, (New York: Abrams) - quoting
Carpenter, E. 1973. *Eskimo Realities* (New York: Holt, Rinehart and Winston)

Chimpanzee Death Rituals

- **One of four domains of chimpanzee religion:**
 - ‘Rites of passage’ for birth, death, consortship, reverence for life/nature
- **Chimpanzee experience of death:**
 - without a (known) set of beliefs
 - but with a set of rituals, i.e., paradigmatic and syntagmatic pattern of behaviors
 - involving communicative gestures
 - and experience of transcendent dimension or transcendence



Gallery of grief as beloved Dorothy borne to her burial
Sanaga-Yong Chimpanzee Rescue Center, Cameroon
(Photo Monica Sczupider, Visions of Earth, *National Geographic*, November 2009)

Pattern of Chimpanzee Death Ritual

<i>Observance</i>	<i>Piety</i>	<i>Holy</i>	<i>Numinous</i>
Announcement: non-ordinary wraaa or 'non- threatening' social fear scream calls		Non-ordinary 'absolute silence'	
Gazing, staring, looking	Guarding: approach permission by rank Grooming, touching	Frisson, 'mock' aggression display	Sniffing, inspecting
			Tapping, tugging for 'indication of life'
	Wail, whimper, soft hoo calls (lamentation)		Glancing-back non-ordinary ('not-follow-me') 'farewell' gesture

Chimpanzee Death Ritual: Metaphoric Communicative Behaviors

<i>Communicative Behavior</i>	<i>Everyday Signal</i>	<i>'Non-Ordinary' Signal (Proto-Metaphor)</i>
Wraaa call & 'non-threatening' social fear scream call	Alarm, danger, fear of strangeness & social fear, anger	Signal for flight converted to 'gather around to witness the lethal and uncannily strange'
Silence	(if in foreign territory, not in social group)	'Absolute silence of the dead'
Aggression display: hair bristling and charging	Dominance aggression	'Frisson of transcendence', 'inability to dominate death, the indomitable; 'mock' aggression
Glance-back gesture	Request 'follow-me' or 'come here' with affiliative or maternal sense	Reverse = 'farewell' (may even sit turned away from corpse); 'never again to follow'; finality, final termination of bond

Oldowan

... there literally is art in every artifact, and vice versa, in every work of art there lies the shadow of an artifact or tool.

George Kubler, *The Shape of Time*

**Pasztory, Esther. 2005. *Thinking with Things: Toward a New Vision of Art*
(Austin: University of Texas Press)**



Homo habilis / Homo rudolfensis

Johanson, Donald & James Shreeve. 1989. *Lucy's Child*: cover

OXFORD SCIENTIFIC



Chimpanzee nutcracking palm nuts Liberia

Oxford Scientific, photo Clive Bromhall



Chimpanzee nutcracking palm nuts Liberia

Oxford Scientific, photo Clive Bromhall



**Chimpanzee mother nutcracking,
infant watching, Republic of Guinea**

Tetsuro Matsuzawa, Kyoto University



Kenya, Rift Valley

photo James Harrod



Giraffes, Kenya Rift Valley

photo James Harrod



FxJj50, Koobi Fora, Kenya

Classic Oldowan and Developed Oldowan, 1.65 Ma

Stone shattered animal bone shafts for marrow

Microwear on unretouched flakes = cutting soft animal tissue

soft plant material; scraping and sawing wood (Keeley)

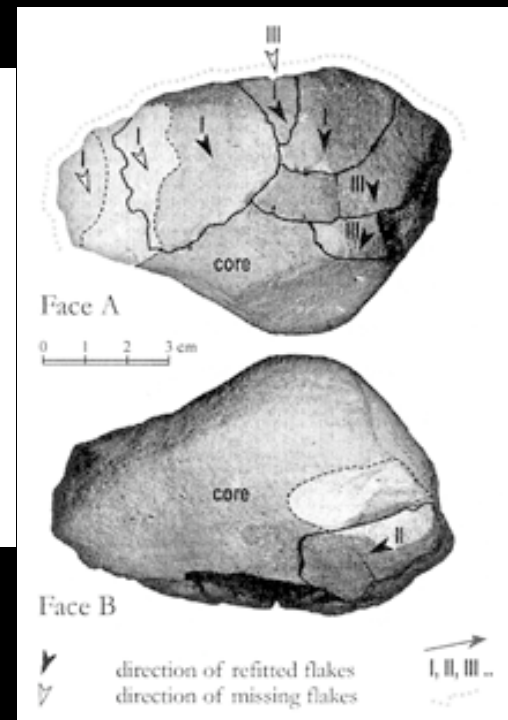
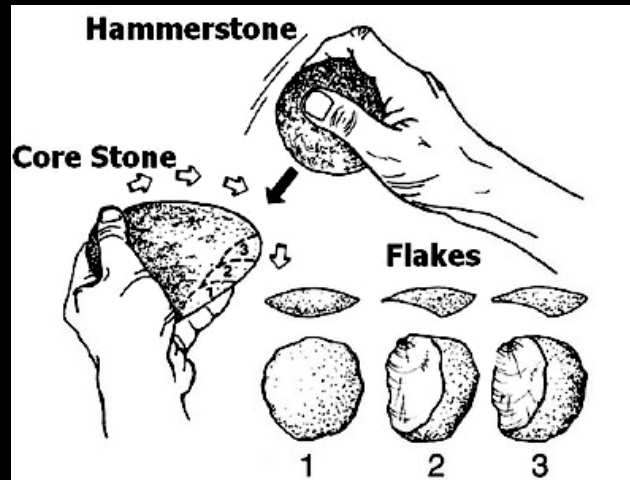
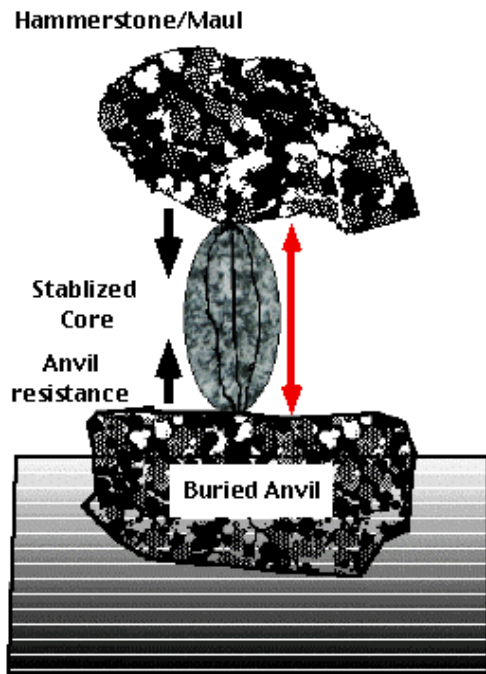
photo James Harrod



in situ core, FxJj50, Koobi Fora, Kenya

Classic Oldowan and Developed Oldowan, 1.65 Ma
photo James Harrod

**BIPOLAR FLAKING:
SPLIT COBBLE TECHNIQUE**



Oldowan Toolmaking

Left: after Chris Hardaker. Center: Ambrose (2001: fig. 1).

Right: Lokalalei 2C ,Kenya, 2.34 Ma;

Pelegriin 2009 in Beaune, Coolidge and Wynn 2009 after Delagnes & Roche 2005

Nearbyness

*contiguity, contact, overlap,
proximity (cf. trimming)*

Separation

*apartness, standing apart
usually by means of boundary*

the Pair

*set of two or four
similar knapping actions, marks*

Alternation

*this side/that (other) side
(cf. bifacial flaking)*

Sequence

*sequence of elements chained into series or an order
= nearbyness + separation + constant direction*

Sequence Reversal, e.g. ABCD → DCBA

Container/Content

*'lithic container'
matrix, matter, womb, source
inside/outside a boundary*

Core/Surface

pith/shell; core/flake

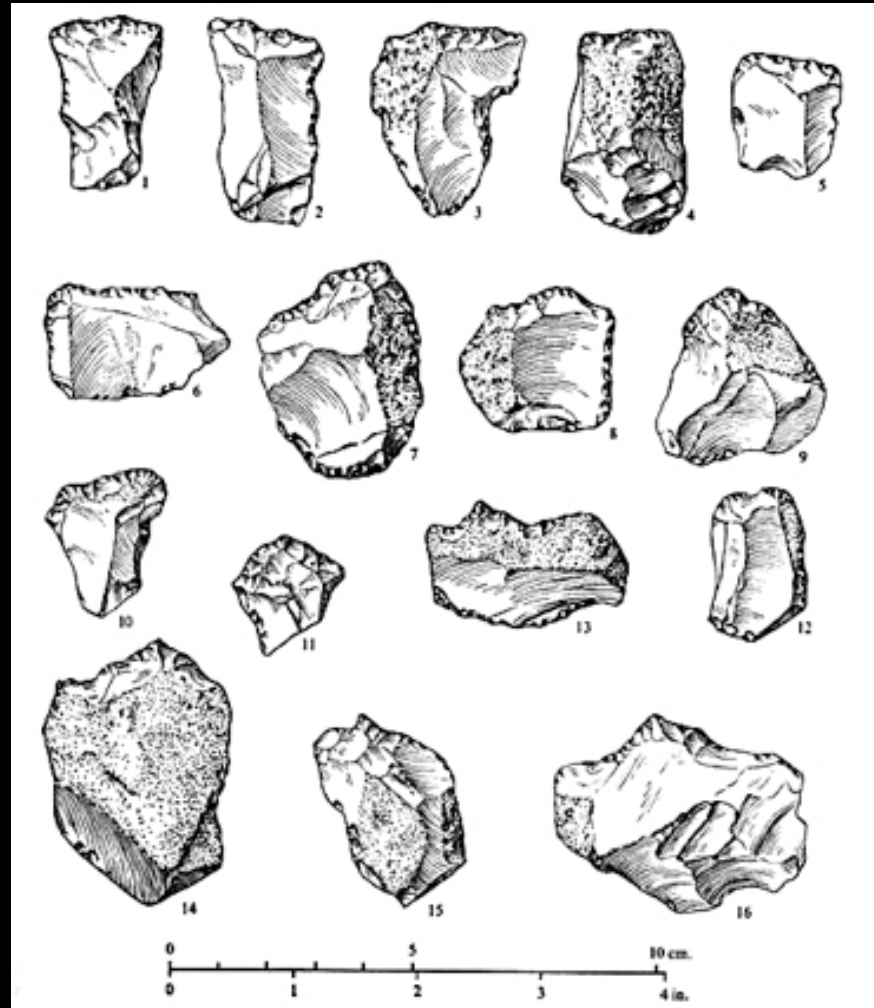
**Dialectic of Oldowan Toolmaking Spatial Concepts
(topological basis for symbolic imagination)**

Top 3 rows: Wynn, T. (1979, 1981, 1985); Gowlett (1984), Toth (1987). Bottom row: Harrod, JB (1992)
Wynn (1979:17) suggests sequence reversal does not appear until Acheulian bilateral symmetry; I
suggest it is intentionally applied on the Oldowan pitted and grooved anvil.



Oldowan Hammerstones (“Spheroids and Subspheroids”)

Olduvai Gorge, BK Upper Bed II, Developed Oldowan B, 1.48 Ma
photo Mary Leakey (1971: pl. 24)



Oldowan 'Light Duty Tools' – intentional tools made by tools

FLK North Sandy Conglomerate, Bed II, Olduvai Gorge, ~1.6 mya – Developed Oldowan A

Illustration: Mary Leakey (1971: fig. 55)

OLDUVAI GORGE BEDS I AND II

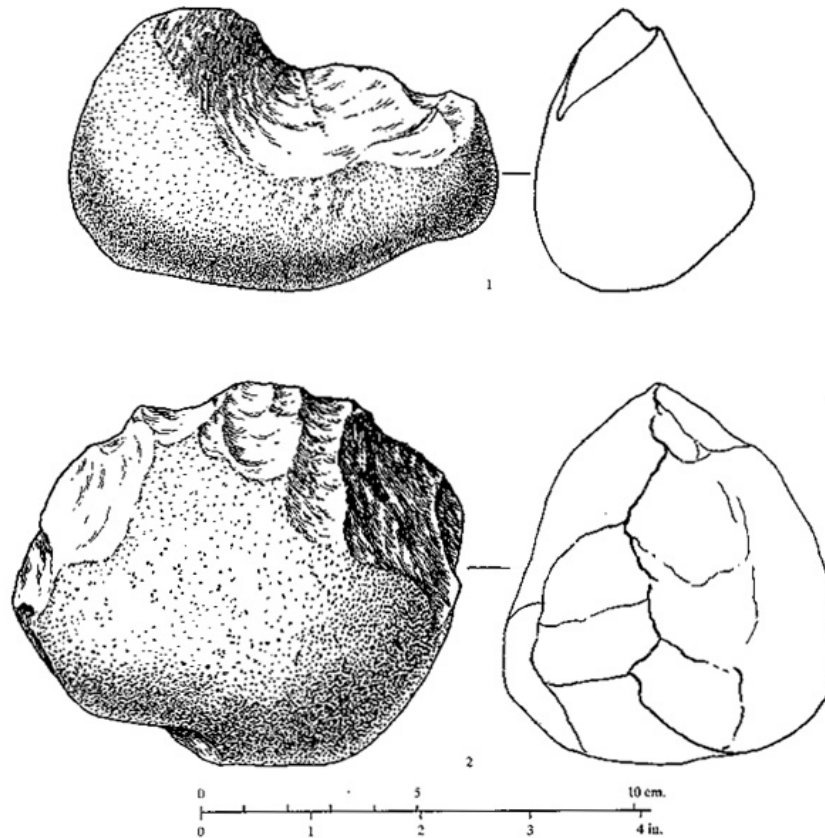
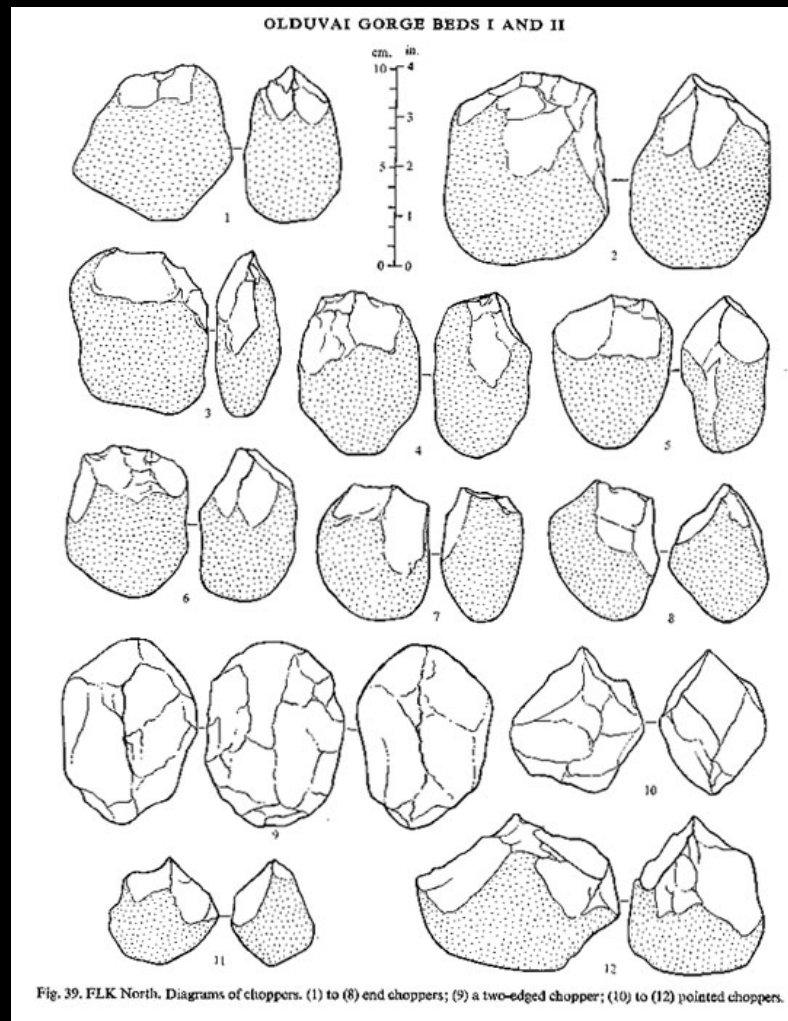


Fig. 8. DK. Side choppers. (1) is the sole example of a unifacial chopper in the DK assemblage. (2) is a massive specimen with multiple bifacial flaking and a jagged, curved working edge. Both examples are made from lava cobbles.

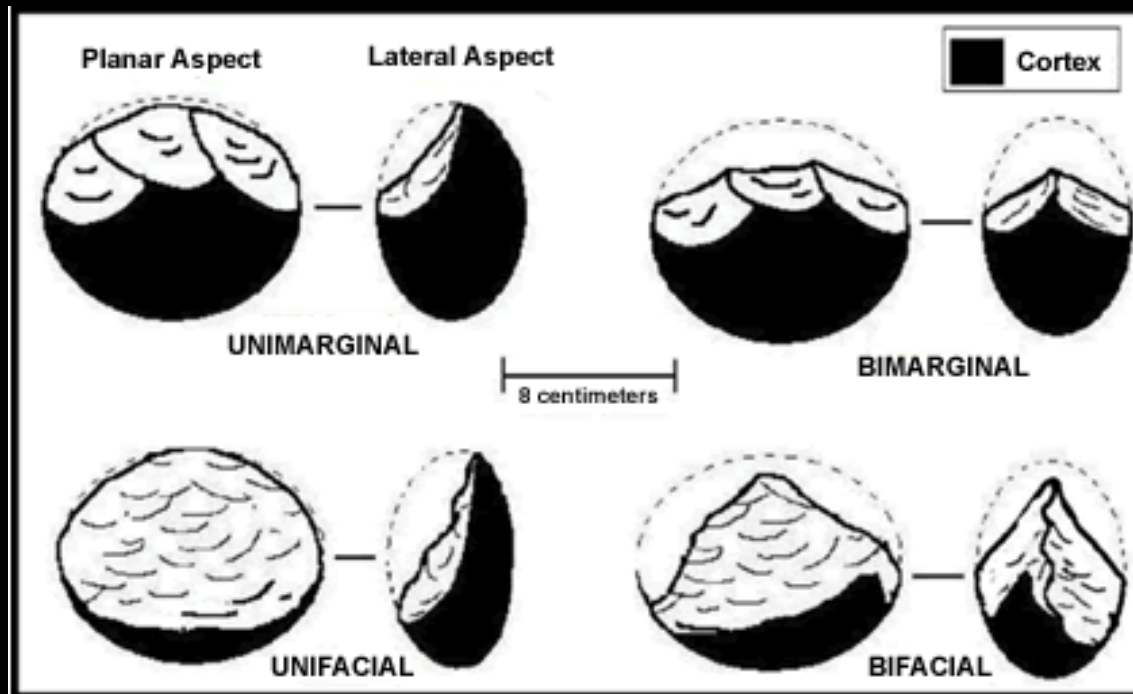
Chopper Cores – by-product or residual (might be used)

1 sole example of unifacial chopper at DK; 2 massive bifacial chopper
Olduvai Gorge, DK Lower Bed I below Tuff 1A, Oldowan, 1.976 ± 0.015 Ma
illustration Mary Leakey (1971: fig. 4)



Oldowan Chopper Cores

1-8 end choppers; 9 two-edged; 10-12 pointed
 Olduvai Gorge, FLK North, Upper Bed I below Tuff 1F, Oldowan, 1.74 ± 0.007 Ma
 illustration Mary Leakey (1971: fig. 39)



Chopper Core Typology

Typo-morphological varieties of Soanian choppers. Chauhan PR. 2003. fig. 4



Chimpanzee Digging Sticks

Ugalla, Tanzania, tubers as 'fallback food';
photo Moore J, Science Daily Nov 12 2007; Hernandez-Aguilar RA, Moore J and Pickering TR 2007.



Oldowan Worked Bone Tools – ‘Diggers’ // Digging Sticks

Swartkrans, Members 3 to 1, 1.0-1.8 Ma; all levels Developed Oldowan (most bone tools Member 1, 1.0 MYA); also bone tools at Drimolen for termite foraging and // marula fruit processing; others probably tuber extraction
d’Errico and Blackwell 2009. Photo Shipman 2001: fig. 1; comment on Blackwell and d’Errico 2001.

***Cut, slice; shear, split off,
separate linearly
(intentional) cut meat, fruit; bone, husk,
shell, leaves
Flake, scraper – sharp edge***

***Pierce, puncture, dig, drill, peck
(by-product) make a hole, dent (cf. cupule)
Digging stick
Pointed chopper core; awl***

***Pound, hammer, hit, strike,
smash, crush
(intentional) food processing
Chopper core***

***Bound, bend, curve, turn, circle
(by-product or intentional) nest, bedding,
shelter, windbreak, ? net-bag, ? bark tray,
container; ? grass, twig plaiting or twining
Flake, scraper – sharp edge
(Hands)***

Dialectic of Oldowan Instrumental Gesture-Movement-Forms Informing Symbolic Behavior

in 'art space' – semi-permeable, interactive, co-poiesis, animate, dialogical/dialectical
conversation and struggle, agon, both subjective and objective,
'imaginal space', 'space of individuation or ontogenesis', 'space of re-vivification'

Harrod 2012; for Oldowan tool use wear or residue analysis see 'cutting grass, fibrous tubers and other plant material', Kanjera South, 2 Ma (Lemorini et al 2009); also 'cutting soft plant tissue and scraping and sawing wood', plus 'cutting soft animal tissue', Koobi Fora, 1.5 Ma (Keeley and Toth 1981)

‘Classic’ (Middle) Oldowan Symbolic Behaviors

<p>Exotic tools + geometric artifacts</p>	<p>FxJj1, Koobi For a, ~1.88 Ma <i>(HJ1992)</i> curated, flaked pebble core, 4 flake removals accidentally generates inner symmetric rhomboid shape</p>
<p>Pecked, abraded, incised, serrated or notched objects + Marking traditions (‘cupule’)</p>	<p>FLK North, Upper Bed I, ~1.75 Ma, Olduvai Gorge ‘pitted anvil’, ‘conical block, vesicular basalt, dia. 9-10cm, pit 29x17mm, depth 9mm’ <i>(LM1971; LM1976)</i> [same site as pecked and grooved decorated anvil below] Compare: FLK North Sandy Conglomerate, Bed II, ~1.6 Ma, Olduvai Gorge, Developed Oldowan A; ‘pitted anvil’</p>
<p>Marking traditions (cupule, pair sets, linear sequence and sequence reversal of motifs) + Image and representation</p>	<p>FLK North, Upper Bed I, ~1.75 Ma, Olduvai Gorge Artificially grooved and pecked phonolite cobble, cortex fully removed, pecked with four pits in row, 3-4mm deep + 2 pits 0.5mm deep on lower side and linear groove encircling the cobble, possibly for suspending by thong; overall shape ‘vaguely resembles a baboon-head’ <i>(LM1971; LM1976; ‘apparent cupules on either side’ (BR2003)</i></p>
<p>Spoken language (circumstantial evidence)</p>	<p>Endocasts support claim that <i>Homo habilis</i> had some form of spoken language Tobias 2005: 95-97, first proposed 1979, subsequently supported by Dean Flak, Sir John Eccles, Terrence Deacon, Philip Lieberman; cf. James Harrod after Mary LeCron Foster (1996) Oldowan phememe reconstruction, *t/pV, to cut, and *m/nV, to contain (Harrod 2003, ‘Spoken Oldowan’)</p>
<p>Mortuary practice</p>	<p>Sterkfontein Cave, South Africa, ~1.4-1.7 Ma <i>Stw53 Homo habilis (MJ2003; CD2006)</i> with stone tool cutmarks, earliest evidence of ‘post-mortem manipulation of hominid carcasses’ <i>(PT2000)</i></p>

1st Meme of the Evolution of Art, Symbol & Myth

Era and Techné	1 st Meme : <i>Conceptual-Symbolic Modeling</i> = <i>Homo habilis/rudolfensis</i>
<p>Oldowan Early ~2.6 to 2.0 Ma 'Classic' ~2.0 to 1.4 Ma Developed ~1.7 to 1.2 Ma</p>	<p>#1A: First Metaphor: animate core-seed-sustenance-essence in interpersonal interaction; the animate spirit that inhabits the body; rhomboid of the mind (mind-space) (Harrod 1992 on Koobi Fora rhomboid in pebble core, ~1.9 Ma) Neural substrate: Medial Prefrontal (Harrod 2009 manuscript, reanalyzed neural substrates of Oldowan knapping in Stout, Toth et al 2008, to highlight overlooked activation of neural substrate for intuiting biomotion-in-social interaction including 'perceive animacy in interaction of two moving objects', 'perceive social interaction of animated geometric shapes versus inanimate objects and tools'.)</p> <p>#1B: First Joke (Carnival Game): 'hit the baboon-head anvil' – how to cope with 'baboons' (emotive-expressive, dramatic, art-object space) Olduvai Gorge, FLK North 1, ~1.8 Ma (M. Leakey 1971; joke interpretation: Jan Evert Musch; mythic interpretation: James Harrod) Neural substrate: Anterior Insula</p> <p>#1C: First Ethos: the carnivore-human-prey axis, hierarchical nodes of competition & beneficence, distributive justice/share ('human niche' space) (Blumenschine 1987, 1995; Carvallo & Blumenschine 1989; Arribas 1999; Domingues-Rodrigo 2001; Boehm 1999) Neural substrate: Amygdala</p>



cores, FxJj1, Koobi Fora, Kenya

Classic Oldowan, 1.88-1.95 Ma

Basalt cores, tools associated with porcupine, pig, gazelle, waterbuck, hippo bones

photo James Harrod; courtesy National Museums of Kenya



**FxJ1 #302, cast, core with rhomboid
Koobi Fora, Kenya**

Classic Oldowan, 1.88-1.95 Ma

photo James Harrod; courtesy National Museums of Kenya



**FxJj1 #302, cast, core with rhomboid
Koobi Fora, Kenya**

Classic Oldowan, 1.88-1.95 Ma

Basalt cores, tools; porcupine, pig, gazelle, waterbuck, hippo bones

photo James Harrod; courtesy National Museums of Kenya



Rhomboids, Ede II, Netherlands

Chopper Chopping-Tool Complex, 200-800,000 BP

Tabular quartzite and pegmatite crystal, 3 cm to 28 cm sizes

Collection - M. Franssen; photo Ad Wouters

Wouters, Franssen and Kessels (1981); Peeters, Musch and Wouters (1988)



**FxJj1 #302, cast, core with rhomboid
Koobi Fora, Kenya**

Classic Oldowan, 1.88-1.95 Ma

Basalt cores, tools; porcupine, pig, gazelle, waterbuck, hippo bones

photo James Harrod; courtesy National Museums of Kenya

hammerstone

nut : shell
seed : husk

root, stone anvil



sky
hammerstone
(spheroid)

core ↔ *flake*

stone anvil
earth

Meme #1A Oldowan: The First Metaphor or Diaphor

from Australopithecine to Homo habilis

core-seed-essence-sustenance plus animacy in interpersonal interaction
the animate spirit that inhabits the body -- rhomboids of the mind

Decorated, Marked 'Anvils'

&

First Joke

First Carnival Game Entertainment

'Hit-the-Baboon-Head'

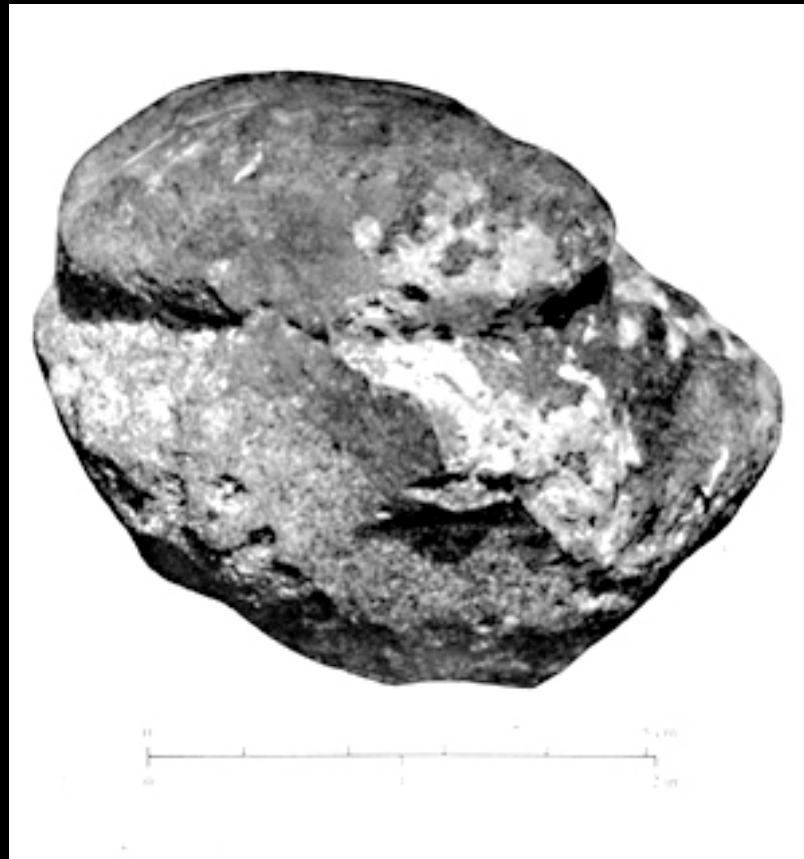


Pitted anvils with artificially pecked depression and/or 'cupules'

(top) FLK North, Level 1-2, Upper Bed I, Olduvai Gorge, below Tuff 1F, Oldowan, $1.74 \pm .007$ Ma—Classic Oldowan;
Conical block, vesicular basalt, dia. 9-10cm, pit 29x17mm, depth 9mm [same site as pecked and grooved anvil 'baboon head']

(bottom) FLK North Sandy Conglomerate, Bed II, Olduvai Gorge, ~1.6 mya – Developed Oldowan A;
Subspherical cobblestone, 3 areas of circumference, pitted and battered, ave. dia. 9.4mm; one one face, pit 35x24mm, depth 5mm

Photo Mary Leakey (1971: pl. 17)



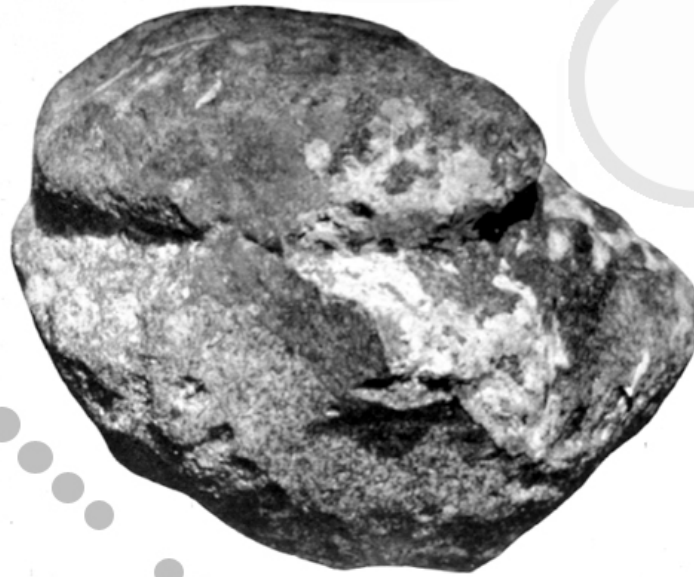
**Oldowan, grooved and pecked cobble
'perhaps anvil, vaguely like a baboon head'**

Olduvai Gorge, FLK North, Upper Bed I, ~1.75 Ma,
Artificially grooved and pecked phonolite cobble, cortex fully removed, pecked with four pits in row, 3-4mm deep + 2 pits
0.5mm deep on lower side and linear groove encircling the cobble, possibly for suspending by thong; overall shape 'vaguely
resembles a baboon-head' (*LM1971; LM1976; 'apparent cupules on either side' (BR2003).*
photo Mary Leakey (1971: pl. 18)

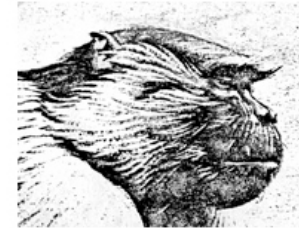
Decorated 'Anvil'
topological sequential order reversal

Grooved line turns into circle

*tVmV



? T. oswaldi
figure stone



Pecked cupules turn into line

*mVtV



Oldowan, grooved and pecked cobble

Olduvai Gorge, FLK North, Upper Bed I, ~1.75 Ma,

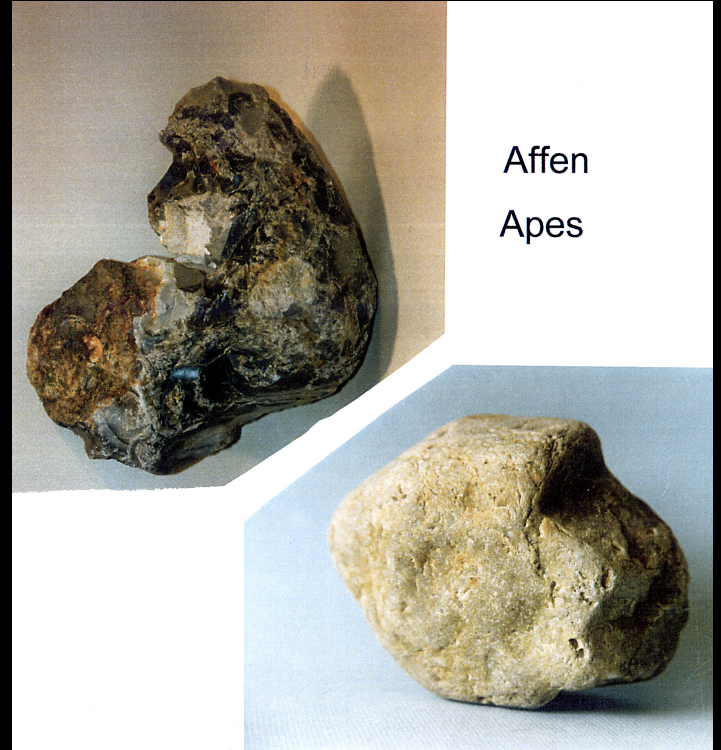
Artificially grooved and pecked phonolite cobble, cortex fully removed, pecked with four pits in row, 3-4mm deep + 2 pits 0.5mm deep on lower side and linear groove encircling the cobble, possibly for suspending by thong; overall shape 'vaguely resembles a baboon-head' (LM1971; LM1976; 'apparent cupules on either side' (BR2003).

photo Mary Leakey (1971: pl. 18); annotated Harrod J, 2012.



**'Baboon and Macaque Heads'
possibly used as anvils**

Pampau, Germany, Mindle glacial moraine gravels, ≥ 400 kya
Collection - Ursel Benekendorff; photo Ursel Benekendorff



‘Macaque and Baboon-Like Heads’, Pampau, Germany $\geq 400,000$ BP

Groß Pampau, Germany, Mindle glacial moraine gravels, ≥ 400 kya
Collection - Ursel Benekendorff; photo Ursel Benekendorff

Meme #1B Oldowan: The First Joke

'Hit the Baboon-Head Anvil' or 'How to Cope with Baboons'

Joke interpretation: Jan Evert Musch; Mythic interpretation J. Harrod; compare Khoisan baboon myths)

'Flee into the Tree Top'

into head

'Become Stone' — 'Hit the Baboon-Head Anvil' — 'Hit the Innocent'
'contact reality, space co-poiesis, witness, compassion'

'Hit the Baboon'

5 nodes:

- Passive / Flee into the tree tops; 'into head'; 'dissociate'; amygdala fear -- versus -- Grounding (Compare San baboon myth variant)
- Passive / Become like stone, dead, inert (inertia), not-feeling, cold, cold-hearted, cruel; even turn against self -- versus -- Compassion
- Active / Hit the baboon; provoke self/other to retaliatory revenge (acting out, acting in fantasy) -- versus -- Witness, neither retaliating nor provoking; gavel, validate, eye-witness, voice, testify to experience of suffering (predation, predatory victimization), for compensatory justice. Compare mass slaughter of 90 *Theropithecus oswaldi* baboons at Olorgesailie, ~800ka, killed by blow to skull, possibly prey specialization or ritualized killing (Shipman et al 1981).
- Active / Hit the vulnerable, retaliatory displacement (Freud, ego defense), hit the innocent other, scapegoat -- versus -- Contact reality, opacity of stone, hardness of this suffering life
- 'Hit the Baboon-Head Anvil' = 'the evolving Human & the human Pathos. First joke (Freud, sublimation of retaliation) + Listen to the 'command, which says: evolve beyond sting of command', and the primal horde (Freud) and collective pack against the individual (Canetti) and slaughter of the evolving 'daughter-species' (Goodall 1986); toward rights and social justice (festal share, powder dust as 'the salvific residue'); toward creative response (hold, cradle, make) possibly by ritualized dance combining staccato beat and sway, percussive and lyric movement, perhaps as 'spin, rotate, spiral' (Gabriella Roth). Compare apparent mythic survival, Bushman baboon myths on consequences of provoking the baboons.

Evolution of the Oldowan Foraging Niche

Gathering (fruit, nuts, seeds, insects, marine, etc.)

Passive and Active Scavenging

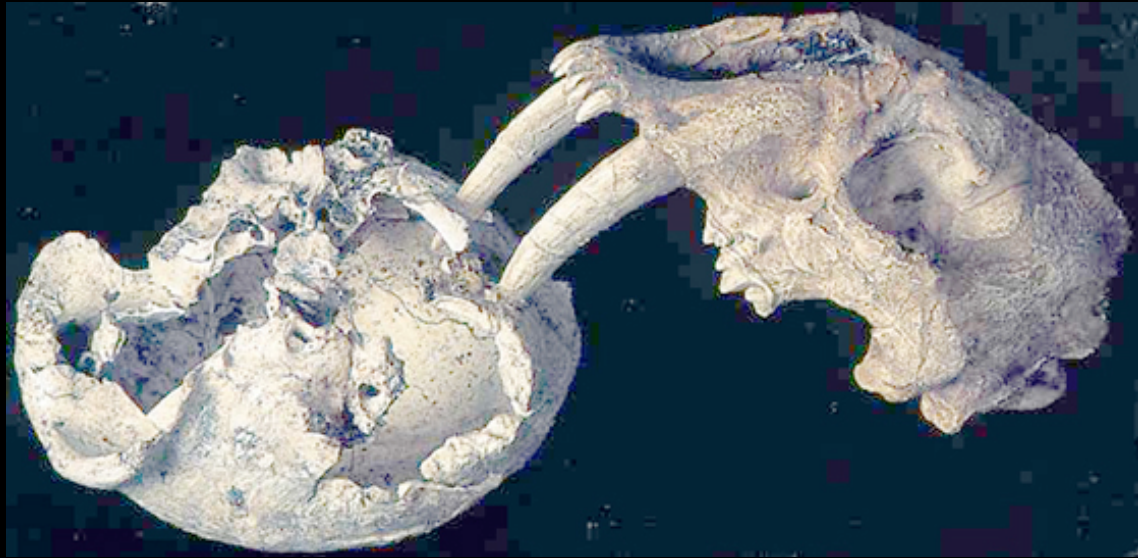
Hunting



The Hunter-Scavenger-Prey Niche'

cheetah, vultures

Photo Y.A. Bertrand; @ Sapra, M.M



Hominin as the Prey of the Predator (Leopard Kill)

Swartkrans, Australopithecine juvenile calvaria SK 54, 2 punctures, match bite of predator, probably leopard; carnivore damage on two others (Brain 1981: 238; 2005). Photo: National Geographic August 2002.

Oldowan Adaptive Innovations: The Forager Ethos

- Predator value ambiguity (gift of life / gift of death)
- Complex psychodynamic of identification and disidentification with predator and prey
 - Windfall surplus of meat from predators and especially top predators, *Homotherium* and *Megantereon* (gift of 'higher' niche predators, tree and bush caches; 'gifts from above')
 - Predator deterrence for active scavenging (implies flail sticks, bones; threaten, shout & whistle or simply vocal request to depart or stay away) (Louis and Richard Leakey using giraffe long bones for protection drive off hyenas and vultures from zebra kill for about 10 minutes, long enough to obtain some meat; Rensberger 1974)
 - Predator mimesis (monitor carnivore scavenger movements, act as if vulture, jackal, hyena; use flakes as if carnivore slicing teeth, stones as if hyena jaws)
- Social distribution of surplus of meat, tubers and fruits, sharing (Boehm 1999 *Hierarchy in the Forest*)
- Egalitarian solidarity to neutralize dominance hierarchies
'dominance hierarchy reversal' (Boehm 1999 *Hierarchy in the Forest: The Evolution of Egalitarian Behavior*)
- Gender equity in foraging and tool-making (compare Goodall 1986; O'Connell et al 1988; Dahlberg 1981)

Meme #1B Oldowan: The First Ethos—Value-Axis in Predator/Prey Niche Hypothetical

CARNIVORE PECKING ORDER		PREY
<p><i>Homotherium</i> scimitar-tooth cat, long-legged pursuit predator, presumably left large amounts of carrion → lion</p>	<p>The 'HUMAN' between Predator and Prey</p> <p>the Space of Humanness</p> <p>space of sustenance, Safety</p> <p>the Share</p>	<p>Elephant, hippo, giraffe, buffalo, wild hogs, zebra, wildebeest, impala, other antelopes</p>
<p><i>Megantereon</i> dirk-tooth cat, short powerful forelimbs; ambush, drag & tree cache, left large amounts of carrion → leopard</p>		<p>Small or medium-size ungulates, e.g., wildebeest, impala, gazelle, deer, wild goats, pigs; monkeys and baboons; hare, rodent, birds</p>
<p><i>Vulture</i> scavenging bird</p>		<p>Carrion</p>
<p><i>Canis etruscus</i> small, hunter-scavenger → jackal, coyote, wolf</p>		<p>Hare, rodents, reptiles, birds, insects; carrion; rare: gazelle</p>
<p><i>Xenocyon falconeri</i> large hunter-scavenger, large packs → African wild dog</p>		<p>(pack hunting) Duiker, impala, gazelle, zebra, wildebeest; (solitary) hare, rodents, etc.</p>
<p><i>Pachycrocuta</i> giant bone-crushing scavenger, leaves nothing (or excess killing) → hyena</p>		<p>Medium-size ungulates, excess killing, esp. wildebeest; rodents, eggs, fruit, insects; carrion, including dead crabs, fish, seal</p>

Carnivores, column right, Aullan fauna 1.6-1.8 Ma; Arribas & Palmquist 1999, Echassoux 2009; Blumenschine 1987 (and C. Marean reply 1987); Dominguez-Rodrigo 2002; 2005; contemporary prey, column left: Walker, *Mammals*, 1983; mythic survivals, review of African mythology, James Harrod

Meme #1C Oldowan: The First Ethos—Value-Axis in Predator/Prey Niche

The “Human” Between Predator/Prey: Mythic Survivals of ‘Oldowan Characters’

Carnivore Pecking Order

Prey

Homotherium
scimitar-tooth cat, long-legged pursuit predator,
presumably left large amounts of carrion
→ lion

Megantereon
dirk-tooth cat, short powerful forelimbs;
ambush, drag & tree cache, left large amounts
of carrion → leopard

Vulture
scavenging bird

Canis etruscus
small, hunter-scavenger → jackal, coyote, wolf

Xenocyon falconeri
large hunter-scavenger, large packs
→ African wild dog

Pachycrocuta
giant bone-crushing scavenger,
leaves nothing (or excess killing) → hyena

Ruler (Female or Male)
Providence and Justice
Solar

Healer - Passage thru Night
Initiatory Healing, Lunar
Bringer of Rain and Fertility

The Seer
Co-Poiesis, Trans-Species Symbiosis
Self-Offering Sustenance

The Trickster
Lord of the Dance

Psychopomp
Hungry Ghost / War Realm

Devourer of Bones
Realm of Demons
Androgyne (Gender Fluidity)

Elephant, hippo, giraffe, buffalo, wild
hogs, zebra, wildebeest, impala, other
antelopes

Small or medium-size ungulates,
e.g., wildebeest, impala, gazelle, deer,
wild goats, pigs; monkeys and baboons;
hare, rodent, birds

Carrion

Hare, rodents, reptiles, birds, insects;
carrion; rare: gazelle

(pack hunting) Duiker, impala, gazelle,
zebra, wildebeest;
(solitary) hare, rodents, etc.

Medium-size ungulates, excess killing,
esp. wildebeest; rodents, eggs, fruit,
insects; carrion, including dead crabs, fish,
seal

Developed ('Late') Oldowan Symbolic Behaviors

Collection/manuporting of exotic objects

BK North, Upper Bed II, ~1.48 Ma, Olduvai Gorge
 curated, 2 lumps of non-local manuported red volcanic tuff, could have been used for pigment but no evidence of use (*HR1976; LL1958; not red ochre, but welded tuff, OK1981; BR2003*);

Pecked, abraded, incised, serrated or notched objects + Marking traditions (cupules, stroke marks, etc.)

Kozarnika Cave, Oreshetz, Bulgaria, Layer 12, ~1.4-1.6 Ma
 Mode 1 'core and flake', not pebble tools; bovid tibia, 4 sets of regular parallel stroke marks, 4th set incomplete; [? JBH 3 sets of 2, 4, and 3 marks]; cervid bone with 27 marks along its edge; not cutmarks, no meat on this bone; 'symbolism' (*GA2004; SN2010*)

FLK North Sandy Conglomerate, Middle Bed II, ~1.5-1.66 Ma, Olduvai Gorge
 'pitted anvil'; sub-spherical cobblestone, 3 areas of circumference, pitted and battered, ave. dia. 9.4mm; one one face, pit 35x24mm, depth 5mm (*LM1971; LM1976*), could be cupule or nutcracker?

Image and representation

Wilson Site A1, Colne Valley, UK, ~OIS22-23 ~860-900 ka, min. Cromerian ~450 ka
 worked flints, choppers, pecked 'figure stones', interpreted as 'mammoth, elephant, bison, horse, goat, seal, ?walrus, stickleback fish, bird, goose, Homotherium, lion, Macaca, homo portrait face, masks, polymorphs' (*WR2010*)

Mortuary practice

Gran Dolina, Atapuerca, Spain, ~780-858 ka
Homo antecessor remains butchered similar to animals, 'suggesting cannibalism for consumption, not ritual purposes' (*FY1999*)

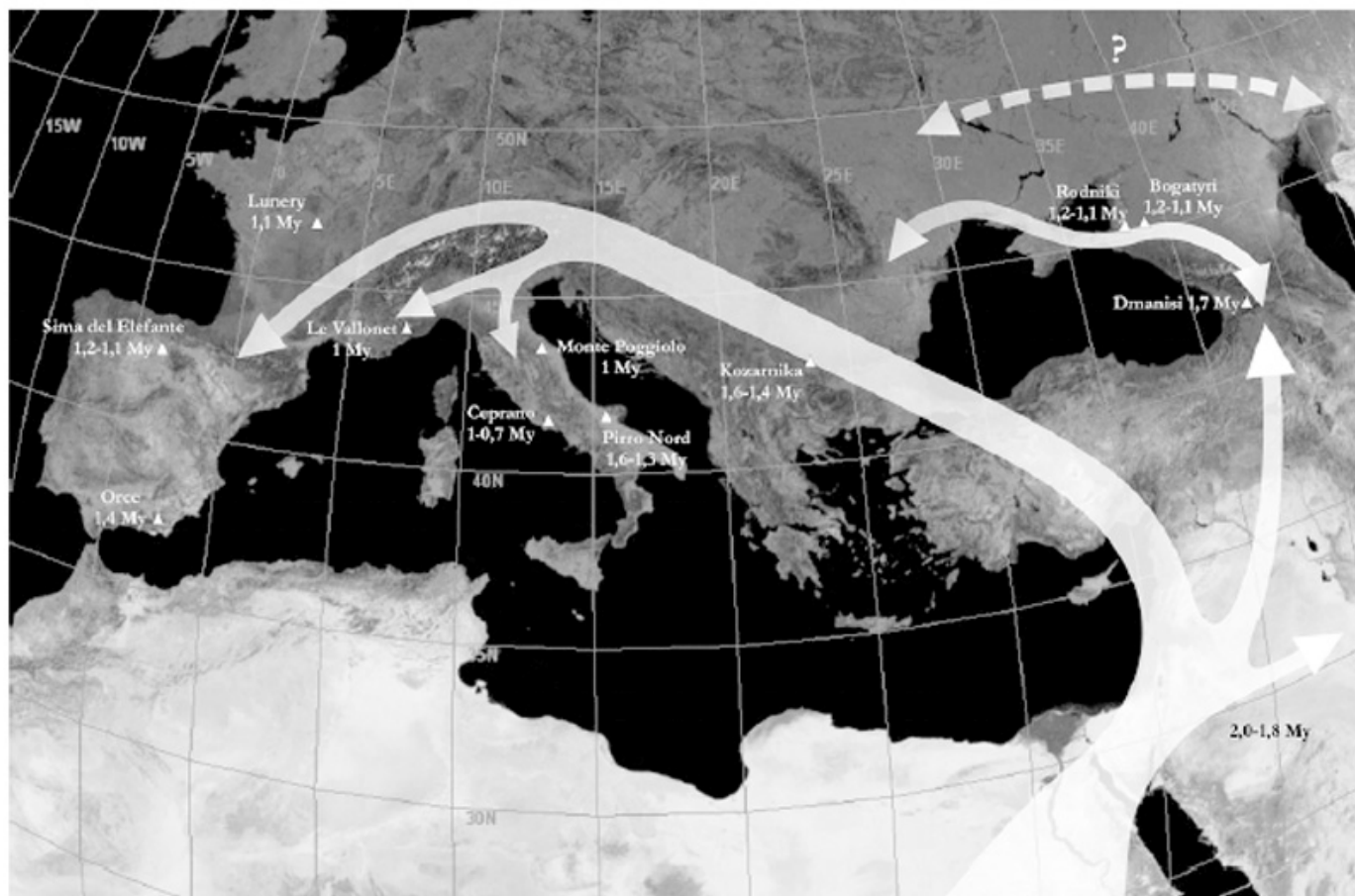
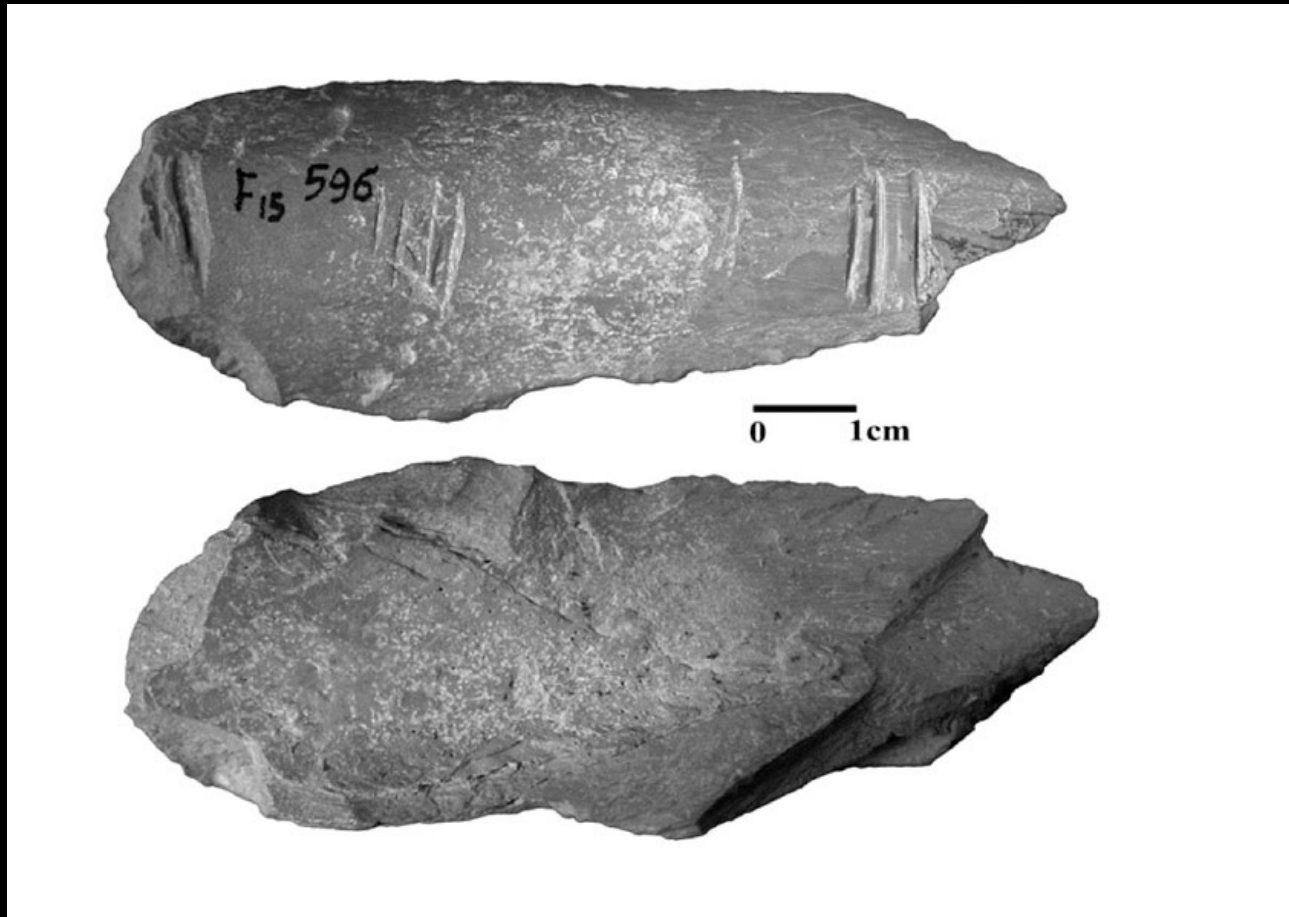


Fig. 1. More possible directions of the beginning of the colonization of Western Eurasia, considering the sites dated before 1 Ma. (N. Sirakov, J.-L. Guadelli, A. Guadelli).

Oldowan out-of-Africa, ~1.8-2.0 Ma, and routes into Western Eurasia
(SN2010)



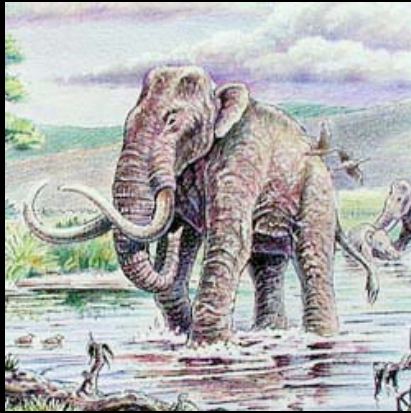
Incised bone, '4 sets of parallel stroke marks' (Kozarnika, Bulgaria ~1.4-1.6 Ma)

Kozarnika Cave, Oreshetz, Bulgaria, Layer 12, ~1.4-1.6 Ma; 'Core-and-Flake Industry' ['Late Oldowan' – JBH]
bovid tibia, 4 sets of regular parallel stroke marks, 4th set incomplete; [? JBH 3 sets of 2, 4, and 3 marks];
cervid bone with 27 marks along its edge; not cutmarks, no meat on this bone; 'symbolism' (GA2004; SN2010)



Sculpture 1. What is this? Check your Pareidolia
Wilson site A1, Colne Valley, Hertfordshire, UK
Mode I Developed Oldowan

Highest Bytham River terrace; profile similar to neighboring Gerrards Cross gravels,
OIS22-23 ~860-900 ka (Bridgland 1994; Catt 2010, 2009), min. pre-Anglian ~450 ka
(Richard Wilson 2010; Photo: Richard Wilson; collage James Harrod)



Homotherium / Mammoth polymorphic sculpture 1
Wilson site A1, Colne Valley, Hertfordshire, UK
Mode I Developed Oldowan

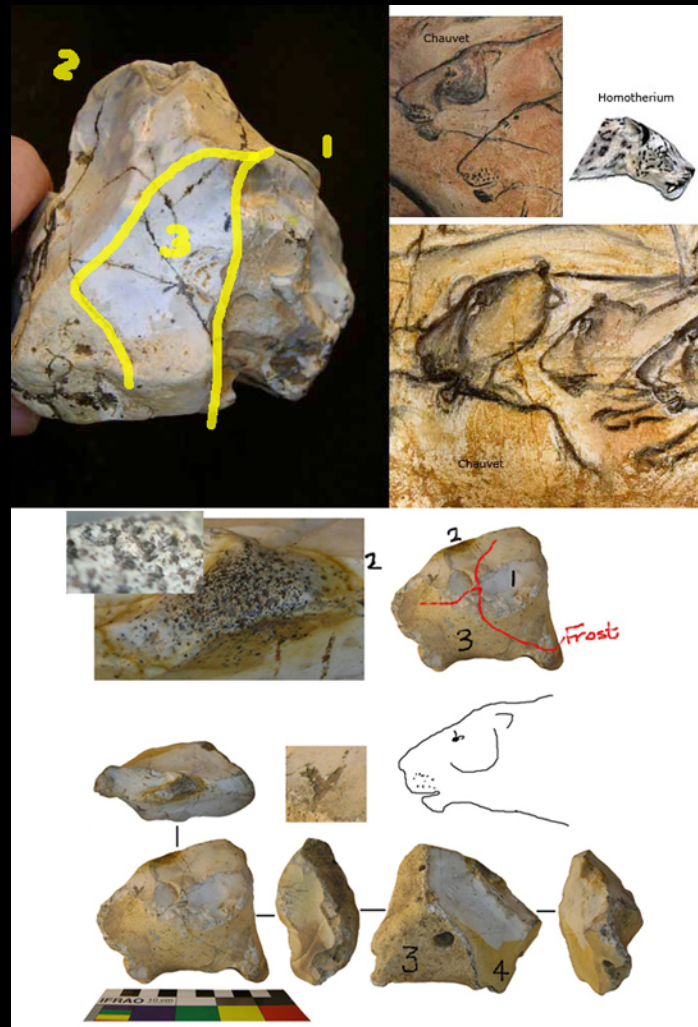
Highest Bytham River terrace; profile similar to neighboring Gerrards Cross gravels, OIS22-23 ~860-900 ka (Bridgland 1994; Catt 2010, 2009), min. pre-Anglian ~450 ka (Richard Wilson 2010; Photo: Richard Wilson; collage James Harrod)



Homotherium / Mammoth polymorphic sculpture 2
Wilson site A1, Colne Valley, Hertfordshire, UK
Mode I Developed Oldowan

Highest Bytham River terrace; profile similar to neighboring Gerrards Cross gravels,
OIS22-23 ~860-900 ka (Bridgland 1994; Catt 2010, 2009), min. pre-Anglian ~450 ka

(Richard Wilson 2010; Photo: Richard Wilson)



Analytical Comparison: Design in Colne Valley polymorphic sculptures #1 and #2

Colne Valley, Hertfordshire, UK, Wilson site A1, Mode I Oldowan, probably OIS22-23 ~860-900 ka, min. pre-Anglian ~450 ka (Wilson R 2010)

Top L: Photo: Richard Wilson; annotated J. Harrod, collage James Harrod. Bottom: Sculpture #2, Richard Wilson)

'Figuration on stone #1 consists of 3 areas – it has a middle area between the animal figurations – white, with blackish crisscrossing lines that suggest tusk but are clearly part of the overall design (Jerrica Demers, personal communication, 2012); thus both designs are triptych-like; black lines are frost cracks; the white patina appears due to hard hammer percussion 'between' 'predator and prey' and thus is central in more ways than one to the design of the figure stone and to interpreting its multiple significations (J. Harrod)

Oldowan