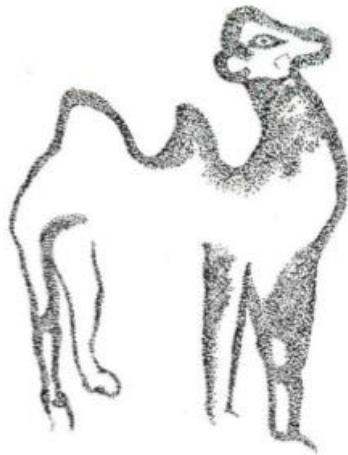

Carved in Stone

**Analysing the Zoomorphic Silk Roads Rock Art Motifs from the South Asian
Karakoram Mountain Range**



MIKE KNEPPERS

Leiden University, Faculty of Archaeology

Fussman, G. and König, 1997. *Die Felsbildstation Shatial*. Mainz: Zabern Philipp von GmbH (Materialien zur Archäologie der Nordgebiete Pakistans Band 2), table 9.

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Primary Supervisor: Dr. M.E.J.J. van Aerde

Secondary Supervisor: Prof. Dr. P.M.M.G. Akkermans

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University of Leiden, Faculty of Archaeology

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Chapter 1 - Introduction

The ancient early Silk Roads, an extensive trade network encompassing the continents of Europe, Africa, and Asia, has allowed for the movement of goods, people, and ideologies for centuries. When the Silk Roads are regarded, usually the large power-blocks are the focus of studies, the Roman Empire and the Chinese dynasties. This thesis will, however, not investigate a destination of exchange, rather, the focus will be placed on the marginal spaces in between, the trade routes. Interactions between the northern Indian subcontinent and the Chinese dynasties had been occurring from the first three centuries BCE onwards (van Aerde 2019, 465). Trade routes between these two destinations would have wound through the Karakoram mountain range, alongside the Indus River. The merchants and travellers left a physical imprint on the landscape in the shape of rock art depicting Buddhist, anthropomorphic and zoomorphic motifs. This thesis will focus on the zoomorphic rock art found along the trade route in the Gilgit-Baltistan region in modern-day northern Pakistan. The goal of this thesis is to lay the foundations for the research of Karakoram zoomorphic rock art motifs, by providing an overview of the represented species and to plot their distribution to infer the significance of human-fauna-environment entanglement. In doing so, this thesis hopes to add to the limited corpus of Karakoram rock art literature and the interpretation of general rock art studies in general, as the study of rock art allows for archaeologists to conceptualize the past through the visualization of cognitive processes of past humans.

Firstly, an introduction will be given into the broader social and geographical framework of the south-Asian Karakoram mountain range and the Gilgit-Baltistan region, the area containing the research area for this thesis, as well as the context of the rock art. Secondly, the limitations of the research will be considered, consisting of political, geographical, and data aspects. Thirdly, an introduction will be given to the datasets of documented rock art, the focus of this thesis, and the necessary research questions for the study of the documented zoomorphic engravings. Lastly, the methodology and outline of the thesis will be presented.

1.1. The Framework – Karakoram Mountain Range

The Karakoram mountain range is a mountain system located in Central Asia, connecting the northern regions of Pakistan and India with the southwestern region of China. It is part of a larger mountain assemblage, including the Hindu-Kush mountains to the east, the Himalayas to the west, and the Pamir mountains to the north (fig. 1). The climate can be identified as continental, indicated by the significant seasonal variation in temperatures, with hot summers and cold winters. Continental climates usually have the majority of their precipitation fall in the summer (Dutch 2010, 275-277). The precipitation rates differ significantly based on the location and the local elevation, ranging from a minimum of 100 millimetres per year near the base of the mountain range in the summer due to monsoonal rains, to a near constant snowfall precipitation of over 1,500 millimetres per year above the range of 5,000 metres. When this precipitation melts, it feeds a multitude of rivers flowing through the Karakoram mountain range, including the Indus and the Gilgit (Shukurov 2005, 512-513). Yet despite these inherently extreme conditions, the mountain range is home to a large biodiversity of wildlife, both floral and faunal (Virk *et al.* 2003, 11-28).



Figure 1: A map showing the geographical position of the Karakoram mountain range and its position as a part of the Asian continent (after britannica.com; after Google Earth)

The Karakoram mountain range is an archaeologically interesting region due to its geographical and social position within the Central and South Asian landscape. The Karakoram range is located in between the northern Indian subcontinent and China, two regions with a significant role in the extensive trade network known as the ancient Early Silk Roads. The region of Gandhara, found in the northern region of the Indian subcontinent, would become one of the major regions involved in trading between the southeast Asian Maurya and Kushan Empires and the Chinese Han dynasty empire during the last centuries BCE and the first centuries CE, after the Chinese Empire started to partake in international trade (Liu 2010, 9-12, 15-16, 42-43; Neelis 2007, 91; Samad 2011, 27, 80-81). Exchange would have occurred along routes winding through the Karakoram mountains, following the Indus river basin towards the Tarim Basin, the southwestern-most part of modern-day China (fig. 2).

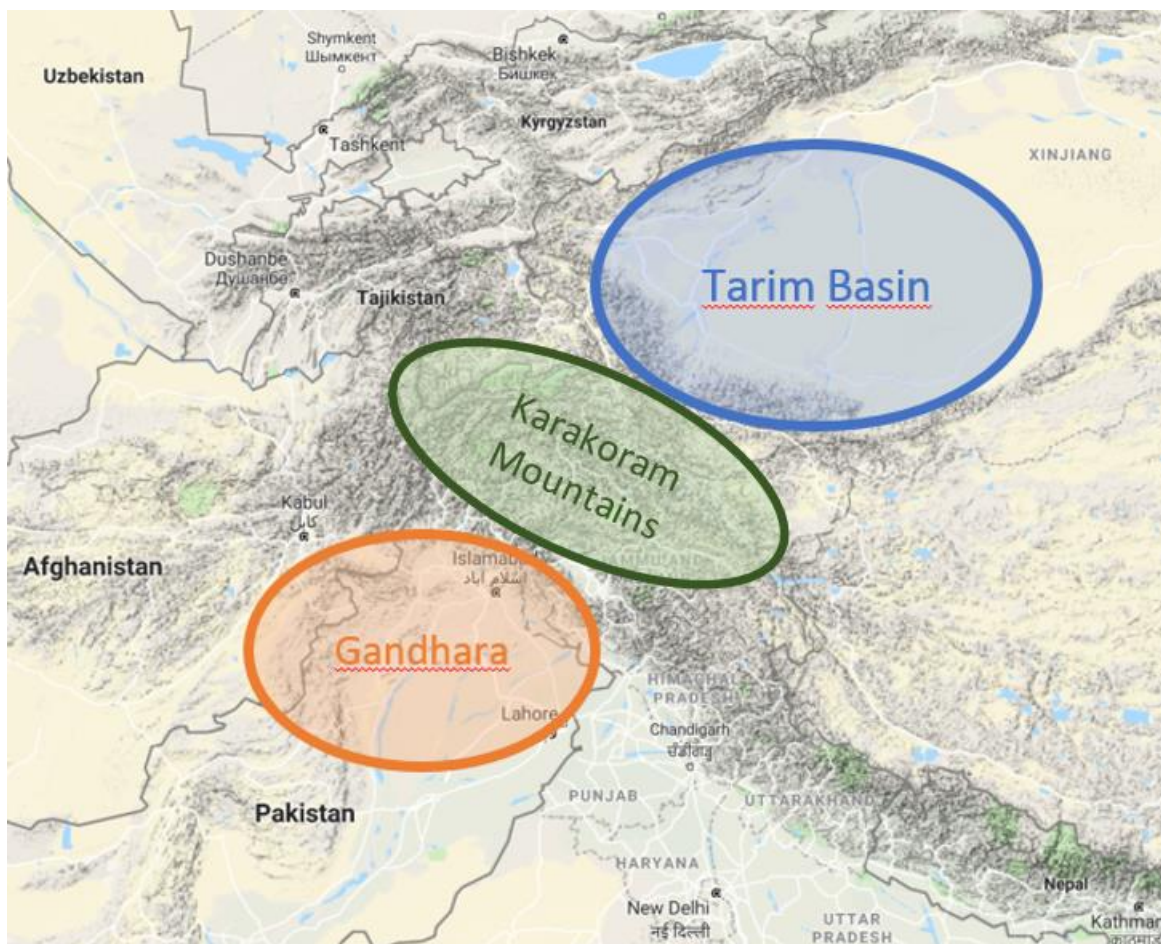


Figure 2: A map presenting the relative positions of the region of Gandhara, the Karakoram mountain range, and the Tarim Basin (after maps.google.com).

A long-term result of these trade networks could have manifested itself in the shape of rock art carvings omnipresent throughout the Karakoram mountain range, the majority presumably dated from the 3rd century BCE onwards as China opened its borders for international trade during this century (Liu 2010, 9-12). These carvings include anthropomorphic, zoomorphic, and abstract carvings alongside inscriptions. Due to the emergence and spread of Buddhism during the same time, the 3rd century BCE, there is a lot of Buddhist imagery, Buddhist figures and Buddhist structures known as stupas, present in the rock art (van Aerde 2019). Yet, despite the significant involvement of the Karakoram mountains in inter-regional trade, limited research has been carried out in the mountain range. The scarce archaeological research that has described the rock art assemblage mainly focused on the documentation of the carvings without interpreting the contents, contexts, and meaning of the rock art (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997). This thesis builds upon the currently established basic documentation and tries to place the zoomorphic rock art carvings in an interpretative context. Due to the immense size of the Karakoram mountains and the subsequent rock carvings, and the fact that the documentation of the carvings took place in the northern-most area of Pakistan, the Gilgit-Baltistan region, the research area will be limited to a section of the Gilgit-Baltistan region.

1.2. Gilgit-Baltistan – Area of Research

The Gilgit-Baltistan region, formerly known as the Northern Areas, is the northern-most region of Pakistan and a part of the Karakoram mountain range. Geographically seen, this is the region where the other mountain ranges, Himalayas, Hindu-Kush and the Pamir, converge near the Indus and Gilgit rivers (Siraj-ud-Din *et al.* 2016, 1353-1355) (fig. 3). Despite the relatively small size of the Gilgit-Baltistan region, thousands of rock art carvings have been identified. Abundant possibilities for future research into rock art are available (Bandini-König and von Hinüber 2001; König 2004). However, currently, only the Gilgit-Baltistan region has been documented and due to the current limitations, discussed in paragraph 1.3., solely these data will be used in this thesis.

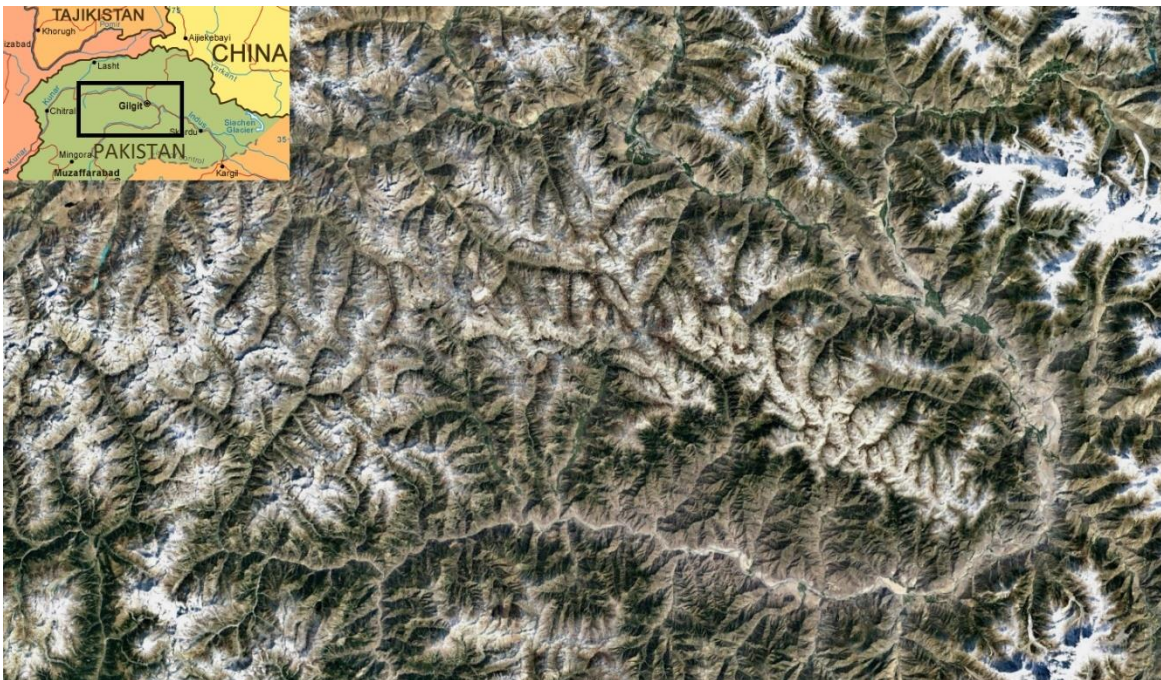


Figure 3: A map showing the research area, a part of the Gilgit-Baltistan region alongside the Indus river (maps.google.com; after geology.com).

The documentative research has been carried out a multitude of locations alongside the riverbed of the Indus river, near the modern villages of Chilas and Thalpan by an international team composed of archaeologists from the Pakistani Department of Archaeology of Gilgit and the German Heidelberg Academy (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997). The research started in 1983 and lasted until 2013 and it was made possible by the construction of the Karakoram Highway, a new road connecting China and Pakistan following the Indus river, presumably

reminiscent of the ancient Silk Roads trade routes through the mountains (van Aerde 2019, 457-459).

The basis of this thesis is the documentation of the rock art research carried out by the aforementioned German-Pakistani international team. The documentation has been compiled into eleven catalogues, known as the *Materialien zur Archäologie der Nordgebiete Pakistans* (MANP) (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997). The results from the research consist of fairly limited, general descriptions of the rock engravings with additional drawings and photographs, loosely categorized based on the theme of the rock art. Furthermore, the catalogues themselves focus on documentation, thus lacking interpretations and hypotheses. These catalogues are subdivided into 21 relative areas in which the rock art was located and documented. These locations are referred to as field stations, therefore this nomenclature will also be used in this research. These field stations consist of Oshibat, Shatial, Hodar, Shing Nala, Gichi Nala, Dadam Das, Chilas-Bridge, Thalpan, Ziyarat, Thakot, Khomar Das, Gichoi Das, Dardarbat Das, Ba Das, Ba Das Ost, Gali, Gukona, Mostar Nala, Ke Ges, Ame Ges, and Drang Das (fig. 4). Due to the sheer size and significantly large assemblage of zoomorphic motifs of the Thalpan field station, MANP catalogues, six to nine, have divided Thalpan into different sub-stations, Thalpan I, Thalpan II, Thalpan III, and Thalpan IV (Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009). This division will be applied in subsequent chapters, and it will be mentioned if not, to keep differentiating between the different areas of Thalpan and analyse more data.

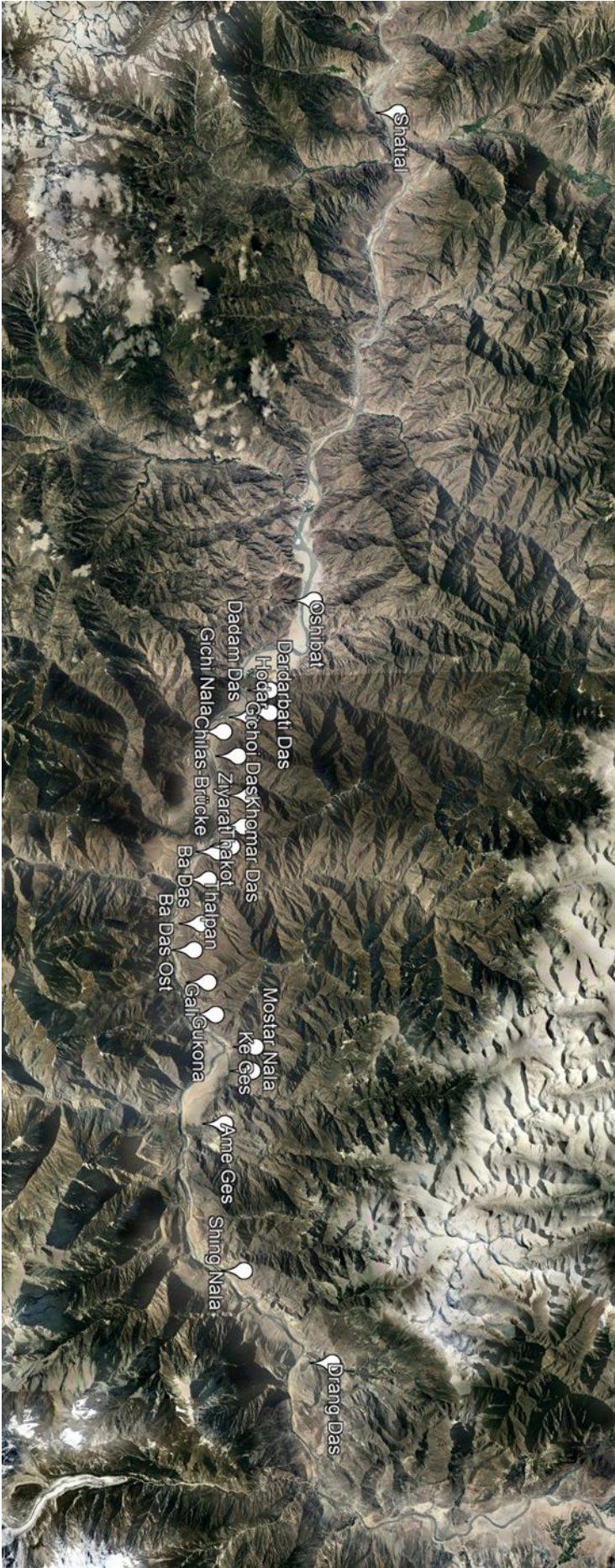


Figure 4: A map of the research area presenting the location of the field stations where documentation of rock art carvings has occurred (after Google Earth).

1.3. Focus

In the limited number of studies which have used the same dataset, the main focus has been placed on the identification and description of Buddhist imagery, including depictions of Buddha, his prior incarnations known as Bodhisattvas, and stupas, sacred Buddhist commemorative structures. Even though Buddhist imagery is a small aspect of the total rock art assemblage, this research has already yielded worthwhile results (Möhns 2018; van Aerde 2019). This thesis is focused on a significantly different aspect of the documented Karakoram rock art, the zoomorphic motifs, which has rarely been studied and not interpreted. This research will be carried out to expand upon the current corpus of Karakoram rock carvings studies and to introduce a new rock art theme, zoomorphic motifs, which might confirm pre-existing hypotheses and introduce new interpretations.

The MANP catalogues consists of two main sections, the descriptive and the visual aspect. The descriptive aspect of the catalogue contains the entire documentation with a small text correlated with each rock art motif. The visual aspect consists of drawings of the actual rock art, effectively visualizing the past through documentation. For this thesis, the focus will be placed on the drawings created by the German-Pakistani archaeological team, as the drawings allow for genuine identification. Through the study of these drawings, the goal is to separate them from their descriptive aspect and mainly look at the shape of the motifs, to correlate their morphological characteristics with those of modern day fauna. As the zoomorphic motifs have not yet been studied extensively, the faunal motifs will be looked at from a zooarchaeological perspective for the first time.

1.4. The context of the Rock Art

Two types of rock art context will be discussed, the geographical, locational context, as well as the chronological context. The mentioning of both contexts is necessary to comprehend the conditions within which the documented zoomorphic assemblage is embedded.

The geographical location of rock art itself can be found alongside the river basin of the Indus river. Jutting from centuries of fluvial sedimentary deposits, dark-coloured rocks stand on both sides of the river and near the base of the mountain peaks. It is on these rocks that the rock art has been engraved. Through the removal of the upper patina of these dark-coloured rocks with a possible wide variety of tools, a lighter colour is revealed at the carved sections, making the rock art stand out significantly. Through time, due to chemical processes, the lighter-coloured patina will slowly revert to the original dark colour (Eisenberg-Degen and Nash 2014, 261).

Due to the slow build-up of silt layers through flooding of the meandering Indus river, it is plausible that a significant amount of rock art will be present underneath these sedimentary layers. Furthermore, it is also plausible that rock art would be present submerged underneath the present flow of the Indus.

The chronological context of the rock art is currently a complex aspect of the Karakoram rock art. During the documentation by the German-Pakistani team, the application of dating techniques was absent, nor was superimposition, the overlapping of motifs to recreate a relative chronology, identified. Currently, solely the Buddhist motifs have a terminus post quem, as Buddhism would have firmly rooted itself in the Indian subcontinent during the first centuries BCE (van Aerde 2019, 456). The zoomorphic motifs, however, do not have a system of dating yet, indicating that the rock carvings could have been created from the prehistory until modern times (Khan 1998, 169). The creation of a chronology for the zoomorphic motifs is beyond the scope of the current research, however, it is a paramount subject to be studied in the future. The absence of a chronological context is one of several limitations impairing this research.

1.5. Research Limitations

Unfortunately, due to a myriad of local, national, and international challenging situations, it is currently not possible to resume the documentation of rock art, or start a new archaeological excavation, to validate hypotheses and formulate interpretations on new data. The construction of the Diamer-Basha dam, to the west of Chilas, will leave a significant percentage of the rock engravings near the field station of Chilas submerged (Yusuf 2011). The construction of foreign mining facilities and other ancillary building projects caused a lot of rock art to either be destroyed in the near future or to already have been destroyed. Local and inter-regional political unrest also allows for the damaging of many rock art carvings and reduction of research possibilities. Lastly, due to the current obstacles in the practice of Pakistani archaeology, it is difficult to continue or arrange new excavations, especially large-scale excavations (van Aerde 2019, 459).

A limitation which affects the interpretations made in this research is the representativity of the studied dataset. As the research area is a part of the Gilgit-Baltistan region and an even smaller part of the Karakoram mountain range, it is a relatively small sample of the available rock art in the entire mountain system (Bemmann and König 1994). Furthermore, due to the presence of the rock art near a river, the sedimentary layers deposited after flooding might end up covering a significant part of the available rock carving assemblage. Therefore, the conclusions and interpretations in this thesis will not be representative for the entirety of the Karakoram mountain range. Only more in-depth future research into the rock art in neighbouring regions of Gilgit-Baltistan and subsequent excavations will expand the current corpus of documentation and will corroborate hypotheses.

Despite these complications, the available rock art in the Gilgit-Baltistan region is an important case study for the advancement of the current understanding of the available rock art and the significance of the region. The eleven *Materialien zur Archäologie der Nordgebiete Pakistans* catalogues form the basis of the thesis. Subsequent in-depth analyses focusing on the identification, distribution and interpretation will allow for new data to be inferred from the zoomorphic rock art motifs without the necessity of travelling to a hazardous environment. This thesis lays the foundations towards a broader and more accurate understanding of the documented zoomorphic motifs and the overall Karakoram rock art assemblage.

1.6. Research Questions

To study the documented zoomorphic motifs from the Karakoram range, the focus is placed on the identification and conceptualization of species, which will be followed by subsequent analyses on the distribution and composition of rock art motifs throughout the research area and the human-fauna-environment interactions. These topics have led to the creation of multiple research (sub-)questions.

As the identification of the zoomorphic taxa depicted in the rock art scenes is the basis of this research from which the other analyses can be carried out, the first research question focuses on the classification of the zoomorphic motifs:

1) *“Which zoomorphic motifs can be identified within the currently documented rock art assemblage present at the field stations in the south Asian Karakoram Mountains?”*

As the identification of the animals is necessary to understand the presence of specific kinds of species, the following sub-question must be asked:

1a) *“Which faunal taxa can be identified from the rock art assemblage near the Gilgit-Baltistan field stations?”*

After the identification process is finished, the primary data can be utilized for further in-depth analyses regarding spatial distribution and human-environment interactions, subsequently leading to the second main research question:

2) *“What information can be inferred regarding the spatial distribution and human-fauna-environment interactions from the rock art assemblage near the Gilgit-Baltistan field stations?”*

The new plethora of primary data derived from the first research questions (1 and 1a) can be subjected to multiple kinds of analyses, in this case the zoological historical (2a) and the human-fauna-environment interaction (2b). This leads to the following sub-questions:

2a) *“In what ways can the spatial distribution, composition and clustering of specific zoomorphic motifs help to understand the processes behind the creation of rock art?”*

2b) *“In what ways did humans interact with the local fauna and environment and how is this visible in the zoomorphic rock art record, in what ways do zoomorphic motifs tell us about the role of field stations, and what can the rock art tell us about the Silk Roads?”*

1.7. Methodology and Research Structure

The next section describes the methodology and the structure of the research per chapter. Chapter 2 focuses on the conceptualization and identification of the zoomorphic motifs. Chapter 3 regards spatial plotting to infer data on the composition and distribution of rock art around the field stations. Chapter 4 focuses on the interpretation of the data and its theoretical implications.

1.7.1. Chapter 2 – Conceptualization and Identification of the Zoomorphic Motifs

The groundwork of this thesis is comprised of the conceptualization and identification of the drawings of the zoomorphic motifs, the categorization of these motifs into species, and the description of additional information about these species. Each of these three aspects requires a different type of research.

The identification of the zoomorphic motifs is done through an analysis of the original documentative catalogues. This section of the research focuses on the identification of the drawn motifs as either being zoomorphic or non-zoomorphic. The *Materialien zur Archäologie der Nordgebiete Pakistans* catalogues will be used as the subject of the documentative research (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997).

After the motifs have been identified as zoomorphic or not, the positively identified zoomorphic motifs will be categorized. This categorization will focus on the identification and determination of the zoomorphic rock art drawings to place them in a detailed taxonomical context. The most accurate identifications will categorize to the species level, while less accurate representations of animals will be categorized to the level of genus or higher taxonomical levels. For this purpose, a visual reference guide was created for this thesis, attached to this thesis as Appendix A. As rock art is a visual medium, with depictions often based on reality, it is necessary to explore the faunal context of the Karakoram mountains. The visual reference guide has been created by researching the extant faunal composition of the Karakoram mountains and consists of pictures of the modern-day animals and their morphological characteristics. Unique visual characteristics per species help to differentiate between the stylistic zoomorphic representations within the documented rock art assemblage.

After the zoomorphic motifs are categorized, the data will be inserted into a newly created database, created through the use of Microsoft Access, to have an overview of the primary data.

To conceptualize the zoomorphic rock art motifs, a section of chapter 2 will be devoted to the human aspect of rock art. Anthropogenic activities have a significant involvement in the creation of rock art and a relevant human history should therefore be considered when placing the zoomorphic motifs in a context. Furthermore, through the study of Buddhist and anthropomorphic scenes, ambiguous identifications which would have been difficult to identify based solely on morphology might be corroborated.

The next section is devoted to giving additional information about the identified taxa through a study of literature on modern fauna, focusing on the identified animal species which were portrayed in the rock art. Through the use of literary sources, many aspects of the wildlife and domesticated species will be described to give a more complete picture about the present fauna and what their presence in the rock art assemblage might infer. The detailed description will focus on the taxonomical position, defining characteristics, preferred habitat, diet, and the method of identification per identified taxonomical category.

1.7.2. Chapter 3 – Plotting the Zoomorphic Spatial Distribution

The third chapter will focus on the visualization of the documented spatial data to study the zoomorphic distribution. Spatial plotting of the distribution of zoomorphic motifs can only occur after the identified motifs have been identified, therefore making it a logical next step for the goal of this thesis. By using the spatial data, in the shape of maps, provided by *the Materialien zur Archäologie der Nordgebiete Pakistans* catalogues, a GIS, or geographical information system, will be used to place the zoomorphic carvings onto a multitude of maps per field station. Two types of map will be created. Firstly, a map showing the distribution of rock art locations throughout the landscape of a field station. These locational maps allow for the identification of the clustering of rock art locations based on the presence or absence of faunal categories. Secondly, maps showing the composition of the depicted zoomorphic motifs per rock art location. Multiple faunal categories will be identified based on the results of the second chapter, these faunal categories will be the basis for the composition per rock art location. Zoomorphic motifs which have been directly correlated with anthropogenic activities, such as mounting, will also be part of the compositional analysis.

1.7.3. Chapter 4 - Human-Fauna-Environment Interactions and the significance of Zoomorphic Rock Art

Chapter 4 interprets the analysed dataset and introduces a theoretical framework which can be used to interpret the zoomorphic engravings, alongside other, more general, aspects of rock art. Observations made in chapter 3 regarding the clustering, location, and composition of zoomorphic rock art locations will be interpreted. Furthermore, the zoomorphic motifs will be correlated with Buddhist motifs to corroborate hypotheses and expand upon existing interpretations. Lastly, human-fauna-environment interactions will be regarded through a short study of different narrative scenes and the presence of domesticated animals.

Chapter 2 – Conceptualization and Identification of the Zoomorphic Motifs

This chapter is dedicated to the conceptualization and identification of the faunal depictions within the documented Karakoram region rock art. Firstly, a short introduction entailing the history of research into the zoomorphic Karakoram rock art assemblage will be provided. Secondly, the process of identification will be presented. Thirdly, a short overview of modern-day extant fauna will be provided, after which, fourthly, the limitations of identification will be discussed. Fifthly, the human representations and involvement in the creation of the rock art will be considered to conceptualize the zoomorphic motifs, through a short history of the Northern Indian subcontinent and the presence of anthropomorphic depictions which help to identify zoomorphic motifs. The results of the identification will be discussed. Lastly, the results of the identification will be presented and identification profiles will be presented which present the morphological criteria to identify specific fauna

2.1. The History of Research into the zoomorphic Karakoram Rock Carvings

Prior research into the rock engravings found in the Karakoram mountain range has primarily focused on the documentation of the motifs and their location. The main focus during documentation was placed on the inscriptions, the Buddhist depictions of anthropomorphic figures, and stupas, whilst the zoomorphic motifs were mostly neglected. Despite this, a significant number of zoomorphic motifs were documented. Photographs were only taken of Buddhist imagery and inscriptions, again neglecting zoomorphic motifs, however, the many drawings of faunal carvings do provide a valuable source of information. The documentation of zoomorphic engravings has a limited system of classification, often referring to faunal motifs as 'tier', or animal, translated from German, or identifying motifs based on the general shape of the animal, an example being the identification of motifs as quadrupedal, or four-legged, animals. Correlated with each basic classification, a small text is given describing very general morphological characteristics per species, its location and other general information. (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997). These volumes are the documentation which will be used and expanded upon as the basis for this zoomorphic rock art study.

The only text which has the Karakoram zoomorphic motifs as its main subject can be found in the third volume of *Antiquities of Northern Pakistan*, as a chapter written by König (König 2004). The chapter solely uses highly detailed and unique zoomorphic motifs to present a rough guide for several animals featured in the zoomorphic rock engraving assemblage, however, the abundantly present basic motifs are neglected in this study. A rough estimation of the number of depicted animals within the assemblage is given (fig. 5).

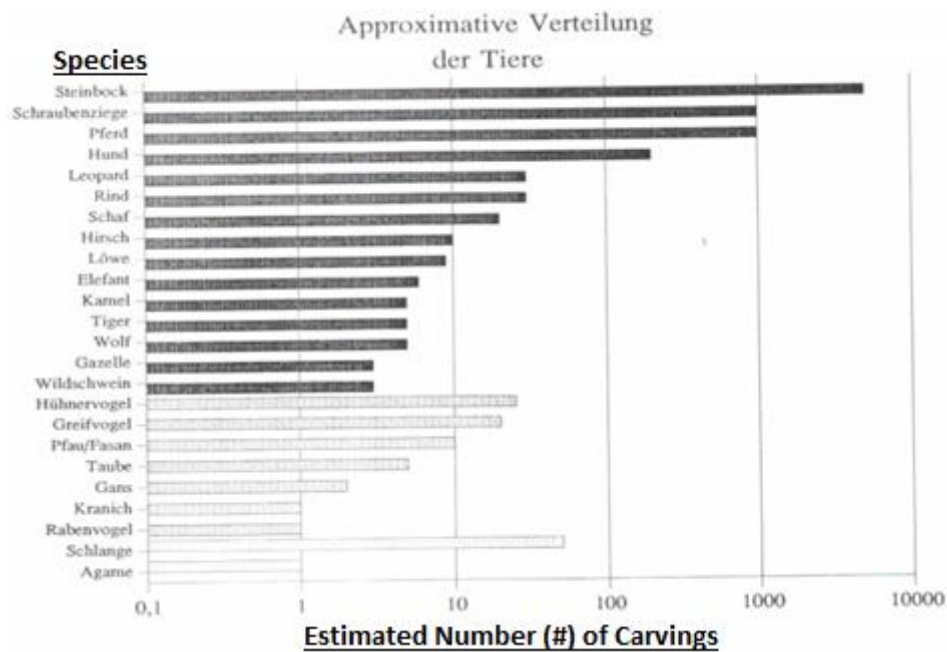


Figure 5: The estimated number of animals per species in the documented Karakoram rock art assemblage (after König 2004, 150).

The aforementioned research is limited due to its focus on the elaborate motifs and it does not adhere to archaeozoological standards. Furthermore, the study has a limited scope, it does not regard the full dataset of zoomorphic motifs as dictated by the Pakistani Department of Archaeology of Gilgit and the German Heidelberg Academy, indicated by the presence of an estimation in the chapter (fig. 5). No research beyond basic documentation and limited classification was carried out, therefore, no new interpretations were introduced regarding animals, humans, and their environment, whilst a more in-depth analysis is necessary to fully understand and interpret the faunal and rock art diversity present in the Karakoram mountain range. Thus, moving beyond basic documentation and thoroughly analysing the documented zoomorphic motifs to corroborate hypotheses and introduce new interpretations, effectively expanding upon the limited availability of older studies, is the goal of this thesis.

2.2. The Identification Process

The interpretation of the zoomorphic motifs in this thesis will incorporate all drawn zoomorphic motifs. As mentioned before, the catalogues which form the base for this thesis include drawings and catalogue entries which very generally describe the motifs. For this thesis, the focus is placed on the drawn motifs, as the drawn motifs are inherently less biased than the described motifs. Not all motifs are drawn, which is unfortunate, as it does create a dataset bias, subsequently resulting in missing faunal motifs which have been described but not drawn. This can cause discrepancies between the described and drawn motifs, however, the drawn motifs are more objective, as it becomes possible to replicate the research. Descriptions of motifs can also be full of information, however, without a visualization, there is already an inherent interpretation attached to the motif, albeit a lacking one in the case of the zoomorphic motifs. Thus, the basis for this thesis are the drawn motifs, which can be found at the end of every catalogue in the tables section, as it allows for new interpretations. Furthermore, for the drawn motifs which have also been described, this information will not be used. By staying away from the descriptions, the identifications as posited in this thesis will not be affected by the catalogues themselves. The drawn motifs will be interpreted separately to allow for this thesis to raise new insights without being burdened by pre-existing hypotheses and to also enable future research to replicate the identification and correct the interpretations posited in this thesis. This research focuses on the zoomorphic motifs because they are understudied, furthermore, by looking at the motifs from a zooarchaeological viewpoint, it becomes easier to create guidelines of identification through correlations between actual extant fauna and the subject of the study, zoomorphic rock art.

A visual reference guide was created for this purpose, attached as Appendix A. The guide contains an image per well-known extant species for the majority of the morphologically larger fauna currently present in the Karakoram Mountain Range. By analysing these pictures, it becomes possible to create a baseline regarding the morphological characteristics per species. These morphological characteristics can then be used to correlate with the zoomorphic motifs, to start to compare both sets of faunal data. In this way, it becomes possible to interpret the zoomorphic motifs through a study of current modern-day Pakistani fauna. Thus, the reference guide was created to compare modern fauna and ancient rock carvings.

If possible, the motifs will be identified to the level of species. If the available information does not allow for such a classification, the genera or a higher taxonomical classification will be used to still categorize and retrieve a small fraction of information from the motif. If identification remains improbable, the motif will be categorized as an undetermined animal. An example would be the use of the quadrupedal animal. To be qualified as a quadrupedal animal, four limbs are required. Several animals might not be attributed to any of the categories as they reflect absurd and fantastical depictions of creatures, presumably having a cosmological or mythological origin. These will be excluded from this research.

2.3. Current extant Karakoram fauna

The different biomes present in the region which is currently known as Pakistan allow for the presence of a large amount of biodiversity in the country. Biodiversity studies show that the fauna present in Pakistan consisted of 174 mammals, 668 birds, 177 reptiles and 22 amphibians in 1999 (Baig and Al-Subaiee 2009, 23). This is also reflected in the Karakoram Mountain range, as it is described as being an important hub with regards to the Pakistani biodiversity, with a broad presence of endemic endangered species (Khan *et al.* 2016, 216-217).

The most prevalent of the animals in this region are the larger mammals. Research shows that at least ten large mammal species are confirmed to be extant in the Karakoram mountains. These can be divided into the prey animals, the ungulates, and the predators, the carnivores. The ungulates consist of the Siberian Ibex, *Capra siberica*, Markhor, *Capra falconeri*, the Bharal, *Pseudois nayaur*, the Urial, *Ovis vignei*, the Argali, *Ovis ammon*, the Himalayan Goral, *Nemorhaedus goral* and the musk deer, *Moschus chrysogaster* (Baig and Al-Subaiee 2009). These ungulates are the main source of consumable biomass for carnivores, therefore making these prey animals invaluable to support the biodiversity and ecosystem through the sustainment of the mountainous predatory animals (Khan *et al.* 2016, 217). These carnivores consist of the Snow Leopard, *Panthera uncia*, the Indian Wolf, *Canis lupus*, the Himalayan Brown Bear, *Ursus arctos isabellinus* and the Black Bear, *Ursus thibetanus*.

2.4. Limitations of Identification

Multiple biases must be considered when studying zoomorphic rock carvings based on morphological features. Firstly, the interpretative bias, revolving around the imposing of a modern, western worldview onto ancient rock carvings. Secondly, morphological biases, regarding the potential small diversity of morphological characteristics both within and between taxa.

2.4.1. Interpretative Biases

Although morphological characteristics of fauna have not changed significantly through time up until now, it must be considered that the identification might not be completely accurate. The results in this chapter might not reflect the intended represented animal, it is solely an interpretation based on a correlation between the modern day and the past. It is an imposition of a current modern worldview onto ancient rock carvings, presumably reflecting a different mindset than the supposed carvers.

2.4.2. Morphological Biases

Another limitation can be found within the method of identification, the morphological characteristics of a motif. Species within a singular genus can be closely related, implying that they can exhibit similar traits. This complicates the identification and interpretation of the zoomorphic carvings. Three problematic morphological biases could be distinguished between, the intra-*Ovis* bias, the *Ovis-Capra* bias, and the intra-Canidae bias. Problematic obstacles between same-genus species, making classification significantly more difficult, were encountered during the identification process.

Intra-Ovis Morphology Bias

The Urial and the Argali are both classified as species belonging to the genus *Ovis*, commonly known as sheep. Both species have similar horns, semi-circular to circular in shape (fig.6) (fig.7). Therefore, the horns are not a viable characteristic to distinguish between the two sheep species. Other morphological characteristics are also not available as there are none which distinguish between the two taxa within the rock art record. The colour of the fur is different; however, this cannot be distinguished between in the rock art for two reasons. Usually, depicted goat motifs have a linear shape as a body which does not reflect any colour. Furthermore, only the patterns on the skin of animals are highlighted, without a preference for the colour of the animal itself. Members of the *Ovis* genus even prefer similar biomes. Due to the many similarities between the two species of sheep, they have been grouped underneath one category for the purpose of identification.



Figure 6: A photograph of Ovis vignei punjabiensis, commonly known as the Urial, with its circular horns (www.flickr.com).



Figure 7: A photograph of Ovis ammon, commonly known as Argali, with similar circular horns to the Urial (pgcpsmess.wordpress.com)

Ovis-Capra Morphology Bias

Due to the similar quadrupedal structure of sheep, *Ovis*, and goat, *Capra*, in the identified rock art assemblage, it is often difficult to distinguish between the two genera, as reflected by similarities of the Argali, Urial and the Siberian Ibex. The depictions of these animals are virtually indistinguishable from each other, solely based on morphological characteristics. To counteract this, a standard was created for the purpose of this thesis based on the degree of curvature of the horns, the only characteristic which could differentiate between the two genera. A theoretical line is drawn from the base of the horns of a zoomorphic motif upwards, followed by another theoretical line in the direction of the curve of the horn. If the horns do not exceed the angle between the two lines, ergo $<90^\circ$, it will be identified as the Siberian Ibex, member of the *Capra* genus. If the horns do exceed the angle between the two lines, it will be identified as a member of the genus *Ovis*, either an Argali or an Urial sheep (fig.8).

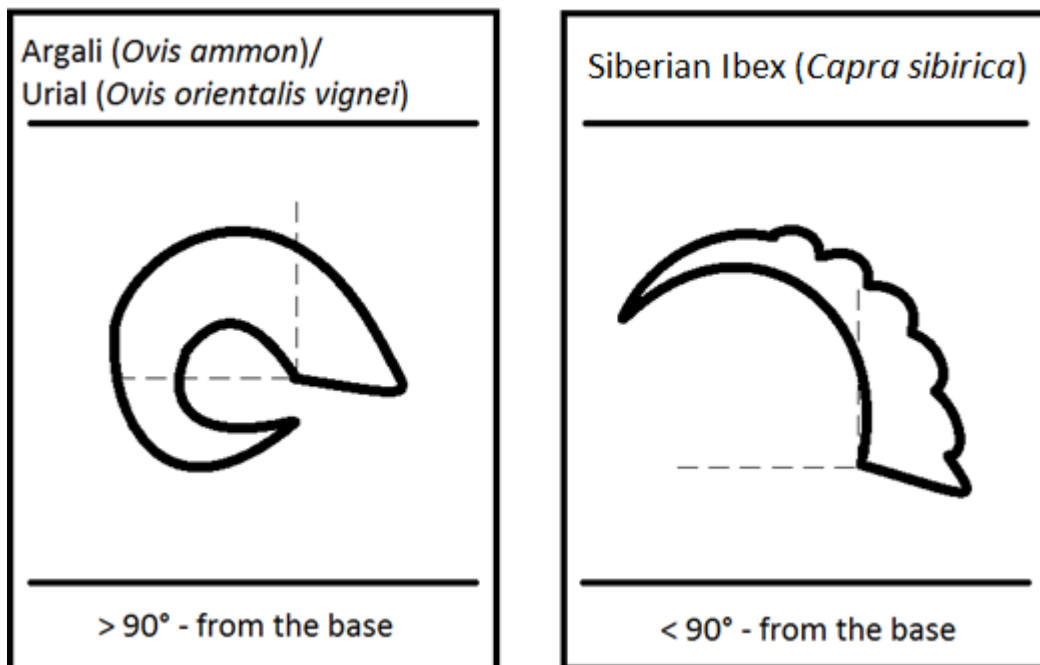


Figure 8: The standard to distinguish between the Siberian Ibex and Argali or Urial based on the curvature of the horns.

Intra-Canidae Morphology Bias

A third difficult category is the family Canidae. This family consists of dog-like carnivorous animals with a rather similar quadrupedal morphology. In the wild, members of the Canidae family can be distinguished from other quadrupeds through their muzzle and teeth. Furthermore, they have distinctly different ears, which are large in comparison to the head. Lastly, the Canidae have a long tail, with the thickness and hairiness of the tail differing between species.

The combination of these elements makes it difficult to differentiate between members of the Canidae family. The modern-day extant Canidae in the Karakoram mountains are the Indian Wolf, the Siberian and Red Fox and the domesticated dog. The Canidae motifs have very similar morphological features. Extant foxes have very thick, bulky tails and large ears, however, this is hardly depicted in the rock art assemblage. The wolf and dog are the same species of animal, yet differ slightly in size, but cannot be distinguished from each other due to the absence of scale in the rock art carvings. These species are hardly distinguishable from each other; therefore, they have been grouped together in the identification. The dog can potentially be differentiated from the others by the presence of a anthropomorphic figurines as the combined scene might reflect the symbiotic relationship of individuals and dogs, as reflected in 2.6.4..

2.4.3. Faunal Irreverence to Anthropogenic Boundaries

The fauna of the Karakoram Mountains does not currently adhere to modern nation borders and would similarly not have done this in the past, as biomes transgress boundaries. Therefore, despite the focus of this study on the Gilgit-Baltistan region and the Karakoram mountain range, it should be considered that similar boundaries and nomenclature would not have existed in a similar manner in the past.

Animals prefer specific habitats over others based on their instinctual environmental preference. Rather than having social borders, these are natural borders, boundaries between environments and habitats. A difference between the strict social boundaries within the modern-day nation-state thinking of mankind and environmental zones lies in the space of the borders. Nature does not have strict and solid boundaries; biomes are constantly fluctuating both temporally and spatially. One environmental zone does not cut off where another begins, rather it slowly transitions, making these boundary areas their own environmental zone. Animals respond to potential climate change; they migrate and move with the changes in biomes. Therefore, modern day extant fauna does not necessarily reflect past fauna as well, however, current fauna does provide a basis for further identification.

2.5. The Anthropogenic Influence on Zoomorphic Rock Art

This section is devoted to the human aspect of zoomorphic rock art. The zoomorphic motifs might represent visualizations of fauna; however, these were carved through anthropogenic activities, thus the human aspect is important to study the conceptualization of the zoomorphic motifs. Therefore, a historical and archaeological overview will be presented regarding the context in which the Karakoram rock art could have been carved and the potential use of the presence of anthropogenic figures and elements for the identification of faunal taxa.

2.5.1. The Human Aspect – A History of Trade

This short introduction to the history of the Northern Indian Subcontinent and Central Asia will start at the Han dynasty, as China became a large centre for international trade during that dynasty, subsequently enabling exchange between Gandhara and the Tarim Basin through the Karakoram mountains. This period was chosen as it is the only reliable relative dating method that is known, a terminus post quem. As Buddhism arose during the first hundred years before and after BCE, Buddhist motifs can be dated after this period, zoomorphic motifs are significantly more difficult, as they rarely appear with Buddhist motifs and have no chronology on their own as of yet (Khan 1998, 169).

The emergence of the Han dynasty in the Chinese Empire, lasting from 206 BCE to 220 CE, would have been an integral aspect of the Karakoram trade routes. During this dynasty, emperor Wudi expanded the Chinese wall to reach to the Jade Gate, also known as Yumen, the westernmost garrison of the Han Empire. This secured route attracted merchants from the Mediterranean and South Asia and subsequently introduced China to a network of international trade in which their silk would play a significant role. Indian material culture was among the traded wares indicating the involvement of India within the larger trade network, and especially China, made possible by the trade routes present in the Karakoram Mountains (Liu 2010, 9-12). The Yuezhi confederacy, a conglomeration of five nomad tribes, acting as intermediaries between China and Central Asia, originally lived on the steppe to the northwest of the Chinese empire (Liu 2010, 1-3). After the forced expansion of the Han dynasty emperor Wudi to the west and conflicts with another nomad confederacy, the Xiongnu, the nomadic tribes were displaced and forced to move towards Bactria through the Tarim Basin and Hindu-Kush-Karakoram Mountains. The Kushan tribe united the five Yuezhi tribes to create the Kushan Empire in the first century CE, covering significant parts of modern-day Afghanistan, Pakistan and India (Liu 2010, 15-16; Neelis 2007, 80, 83) (fig. 9).



Figure 9: A map showing the boundaries of the Kushan Empire at its largest expansion (ancient.eu).

Gandhara was an ancient region which has been invaded by other cultures on multiple occasions, including the Greeks, Mauryans, and Kushans. These cultures left an impression on the region and allowed Gandhara to change a local for a multicultural identity, significantly contributing to the international exchange network. The site of Taxila would be the first capital of the Kushan Empire in the Gandhara region after its conquest by the Kushans (Samad 2011, 27, 80-81). The Gandharan region played a significant role in exchange of goods between China and India based on its geographical location near the Karakoram Mountains. On the other side of the mountain range, the Tarim Basin is present, currently a desert, however, recent research shows that the Basin would not have been as arid during the first millenniums BCE and CE (Mischke *et al.* 2017). In between, the Karakoram mountains are located with thousands of rock carvings in different styles along the Indus river valley, reinforcing the presence of merchants, traders, Buddhists and other individuals through the mountain pass (Dar 2007, 32, 45).

The international nature of Gandhara was similarly incorporated by the rest of the Kushan empire. The Kushan Empire also incorporated many cultures and ideologies into its fabric, seen in Greek architecture mixed with nomadic Central Asian culture. The Kushan rulers continued with the establishment of new and enforcement of existing trade routes and could therefore benefit from the long-distance trade network, which was already set in place. Chinese silk was one of the most coveted traded goods amongst the Kushan rulers, signifying the necessity for trade routes between the two empires (Liu 2010, 15-16; 42-43; Neelis 2007, 91).

The Kushan incorporation of existing elements also included religious beliefs including Buddhism. The Kushan Empire had a significant influence on the artistic representation of Buddhism, creating the traditional Buddha image and Gandharan art, a mixture of Greco-Buddhist and Indo-Greek influences (Gibson 1997, 38). Due to their strategic position within the international trade network, the Buddhist Kushans spread Buddhism to China and other Asiatic countries through exchange, it is unsure whether this process would have been conscious or unconscious (Liu 2010, 42). This spread of Buddhism along the Silk Roads Karakoram trade routes is reflected in the prominent presence of Buddhist rock art in the documented Karakoram assemblage (Möhns 2018; van Aerde 2019). Buddhist motifs that can be correlated with zoomorphic motifs will be documented in chapter 2.6.5..

2.5.2. Modern anthropogenic influences in the Karakoram mountain range

Many species in the Karakoram Mountain range are currently endangered due to anthropomorphic processes. Hunting would have already happened in the past; however, hunting has increased in Northern Pakistan in the last century, usually for the meat of the animal, for trading purposes or for trophies. Hunting and other anthropomorphic processes, like deforestation and subsequent fragmentation of habitat, significantly contributed to decreases in population size and species habitat (Baig and Al-Subaiee 2009, 24).

Humans, as opposed to their faunal counterparts, do currently adhere to the modern social nation-state boundaries, although this would have been more flexible in the past. The presence of trade in this region helps to elucidate this flexibility. Merchants, similar to the Silk Roads network itself, have a tendency to be very dynamic, they follow the routes which give them the most profit and the least conflict. The ancient power-blocks therefore did not pose as limitations for the dynamic traders, but rather, as opportunities for exchange.

2.5.3. The Application of Anthropomorphism to aid Identification of Zoomorphic Motifs

Although the focus of this thesis is placed on the zoomorphic motifs, they are inseparable from the anthropomorphic motifs. The contextualization and conceptualization of rock art carvings can be carried out by studying human representations. Depictions of humans are more relatable to the modern archaeologist as the carvings represent our own species, thus making anthropomorphic carvings easier to interpret than zoomorphic ones. The presence of humans allows for the identification of specific scenes. The depiction of humans allows archaeologists to interpret the depicted scene through correlation with known and familiar anthropogenic processes. Hunting scenes are interpreted by the presence of humans depicted with raised weapons and the presence of prey animals. Scenes of conflict can be identified as such when there are two parties with weapons pointed to each other. Pastoralism is interpreted as such by the presence of humans followed by their livestock.

Similarly, humans can help with the identification and interpretation of specific fauna. A major difficulty of identification lies in the differentiating between domesticated and wild faunal portrayals. Due to the non-documented lack of information, the contrast is near impossible to differentiate between. If anthropomorphic carvings are correlated with the animals, it simplifies the matter, as the actions of the depicted humans dictate what the scene presents and how the animal is portrayed. The presence of mankind makes it easier to embed rock art carvings in a context.

2.5.4. The Application of Buddhist Anthropomorphic-Zoomorphic Scenes to Identify Taxa

The practice of Buddhism was a significant part of daily life activities for the traders passing through the mountains to China, as can be seen in the vast Buddhist rock art motif assemblage in the Gilgit-Baltistan region depicting Buddhas and religious stupa structures (Möhns 2018; van Aerde 2019).

The importance of these scenes to Buddhism and the rock art carvers is represented by their very presence in the Karakoram mountains and the elaboration of the carvings. Creating larger scenes with multiple components would have taken a significant amount of time, suggesting a connection with and involvement of Buddhism within daily life.

Two types of scenes depict zoomorphic motifs within the Buddhist assemblage, Jataka and Buddha Scenes. The depicted scenes are elaborate carvings which have been thoroughly documented and interpreted, therefore, information about the stories they represent is well-known and their use as a method of identification of zoomorphic taxa can be accepted (Möhns 2018). First, an iconographic description will be presented per Buddhist scene depicting zoomorphic motifs. Afterwards, an interpretation will be given of the specific depicted scene based on its morphological features.

2.5.4.1. Buddha Scenes

These scenes reflect the sermons of Buddha, where he spreads his knowledge on the process of reincarnation to his disciples, one was found in the Karakoram rock art assemblage.

The sermon of Buddha at Sarnath.

The scene 194:K depicts six anthropomorphic figures, two zoomorphic motifs and an abstract motif (fig. 10). One of the six figures has a central location in the scene (194:65) and is stylistically more detailed than the five other blank figures (194:66-194:67; 194:71-194:73) surrounding the central figure. The two zoomorphic depictions are portrayed underneath the central figure, on both sides of the abstract motif.

The scene reflects the first sermon of Buddha (194:65), after enlightenment, to five of his disciples. These five disciples were chosen to be amongst the first to be taught the principles of Dharma, as reflected in the presence of the wheel of dharma, the abstract motif, in between the two animals. These faunal motifs represent two deer, as the first sermon of the Buddha was located in the deer park at Sarnath in India (Möhns 2018, 36).

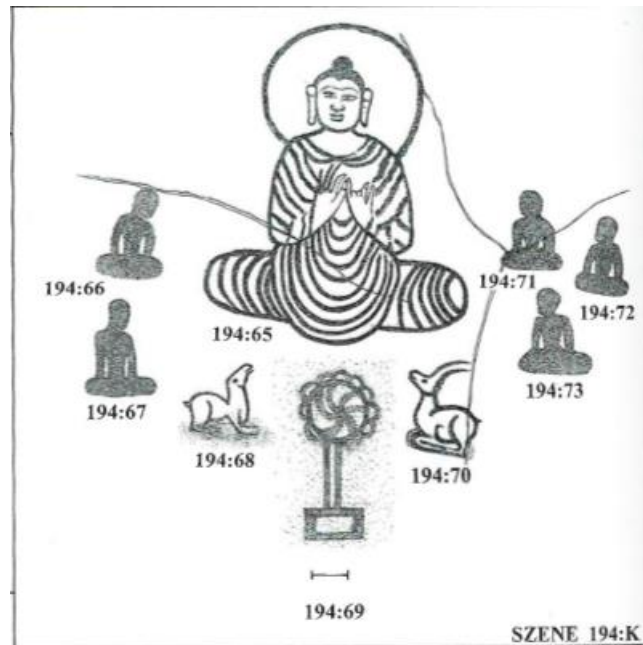


Figure 10: The sermon of Buddha at Sarnath depicted at the field station of Thalpan (Bandini-König 2005, table 90).

2.6.4.2. Jataka Scenes

The majority of the Karakoram Buddhist scenes with a direct correlation to the zoomorphic motifs are part of the Jataka stories, a total of four. The jatakas, also known as birth stories, are tales about the incarnations prior to the enlightenment of the Buddha, representing the good deeds and acts of compassion performed in these prior lives. The jatakas are not merely stories to Buddhists; they are also used as guidelines and inspiration to live good lives and to accomplish the goal of Buddhism, to shed mortal, earthly suffering and the subsequent final stage of enlightenment (Zhu 2012, 57-58).

The Rsipancaka-Jataka or the Jataka of the Greatest Evil

The rock art scene depicts one anthropomorphic figure seated in front of a tree (30:192) alongside five animals facing the human individual (30:193-30:197).

The scene reflects the Rsipancaka-Jataka. The Rsipancaka-Jataka is a scene which has been depicted at the field station of Chilas, scene 30:X (fig. 11). In this story, four monks are discussing the greatest evil in the world. They ask Buddha for his opinion and he starts to tell them a story. In a forest, four animals, a snake, a pigeon, a crow, and a goat were discussing the same problem. Each had another answer to the question, love, hunger, anger or the fear of death itself. When they could not reach an agreement, they asked a hermit in the woods. This hermit was one of the many incarnations of the Buddha, who renounced the wealth of his contemporary family to be rid of material possessions.

The Bodhisattva proclaimed that the greatest evil and misery could be found at the root of life itself, being born. Without a conscious existence, the lesser evils would not exist (Möhns 2018, 46-47). The Jataka merely mentions four animals, a pigeon, a crow, a snake and a goat, however there is an additional zoomorphic motif which appears to represent a boar or a pig.

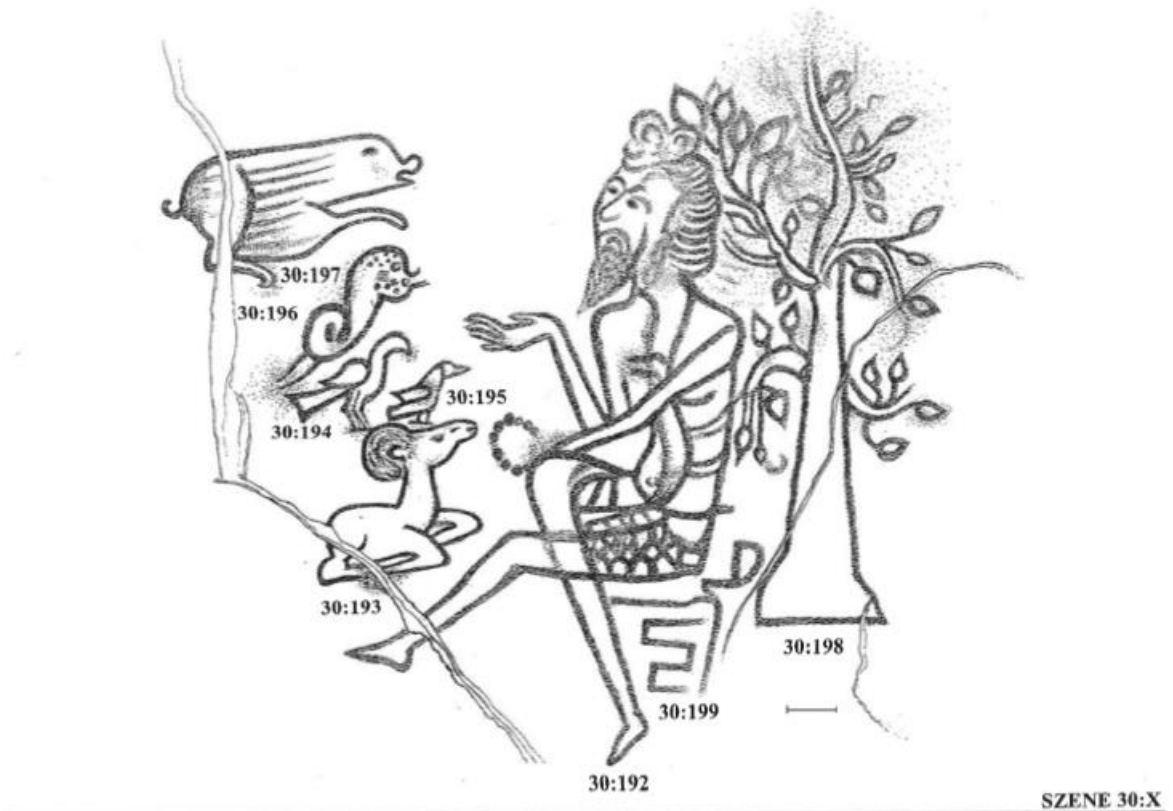
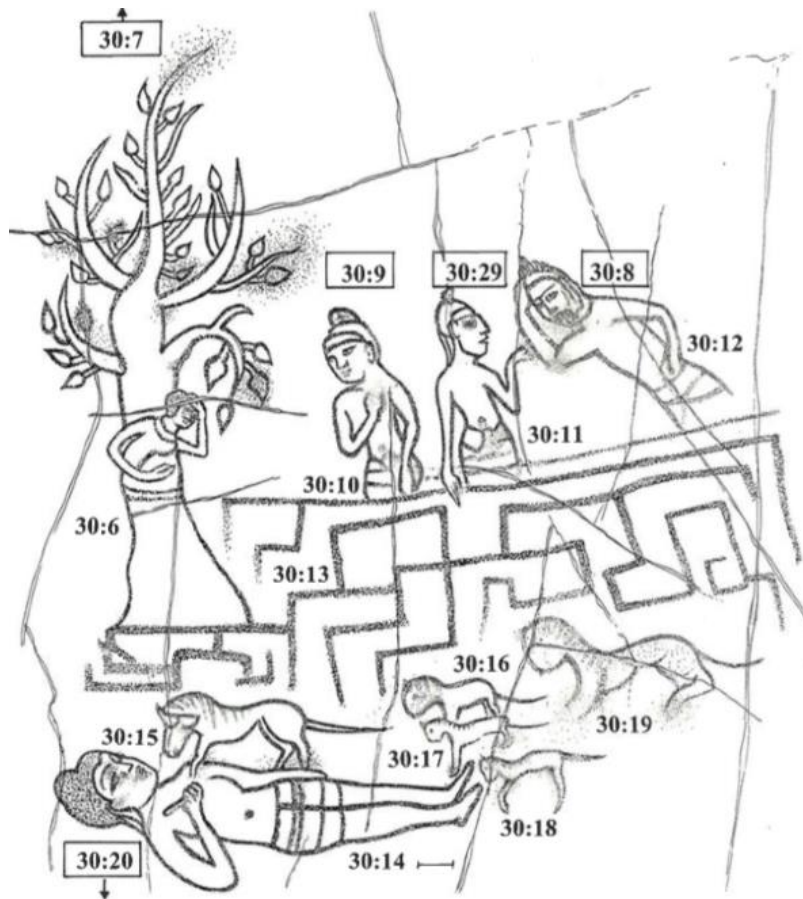


Figure 11: The Rsipancaka Jataka scene depicted at the field station of Chilas (Bandini-König 2003, table 88).

The Jataka of the Starving Tigress

The scene portrays a figure in a horizontal position (30:14) with five animals (30:15-30:19) surrounding the body. Four other anthropomorphic figures are watching from a distance (30:6, 30:8-9, 30:29).



SZENE 30:B

Figure 12: The Starving Tigress Jataka scene depicted at the field station of Chilas (Bandini-König 2003, table 41).

This is a scene known as the Tigress Jataka, scene 30:B depicted at the field station of Chilas (fig. 12). In this story, the Bodhisattva and his disciple wander into a forest to meditate, where they stumble upon a hungry tigress with her new-born whelps. It is implied that the tigress wants to feed on her own young, leading to the Bodhisattva contemplating the balance of hunger and love. He uses his own impure body to feed the tigress so that she has no need to consume her whelps, showcasing another deed of compassion by the Bodhisattva. The rock art scene depicts two larger tigers (30:15/30:16) and three smaller whelps (30:16-30:18) standing near the body of the Bodhisattva. Four other anthropomorphic figures are watching as the tigers consume the meat, possibly observing the act of compassion from a distance (Möhns 2018, 43).

The Sibi-Jataka

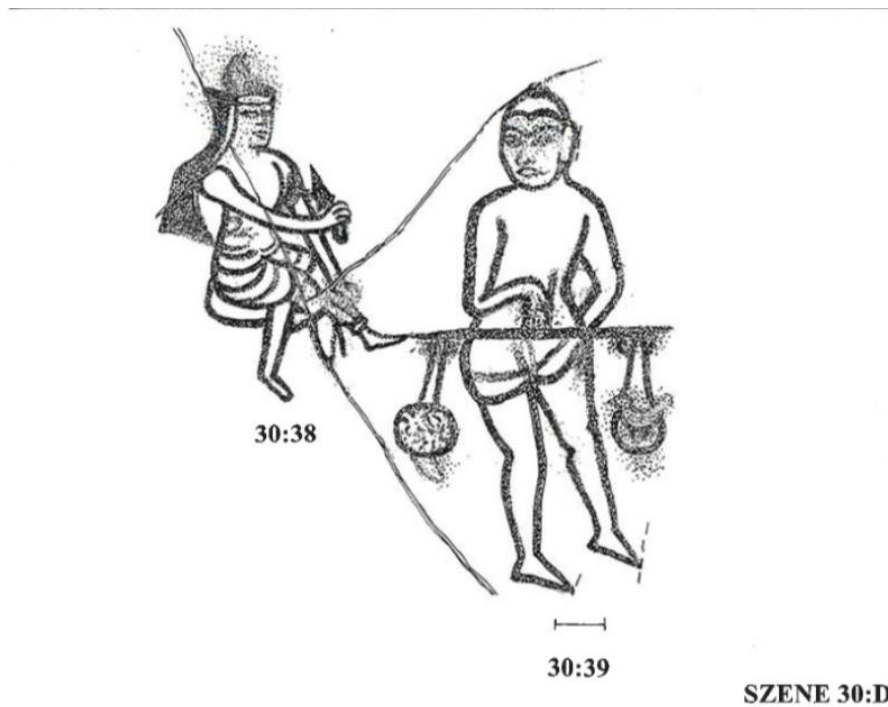


Figure 13: The Jataka of King Sibi scene depicted at the field station of Chilas (Bandini-König 2003, table 84).

The above rock art scene, scene 30:D, depicts two anthropomorphic figures, one is seated holding a knife (30:38), whilst the other carries a set of scales with a bird on one of the scales (30:39) (fig. 13). The portrayed scene can be identified as part of the Jataka of King Sibi. The figure holding a knife is King Sibi in the act of cutting his own meat to feed the hawk. It is unknown who the other figure is, however, the figure holds the scale which is supposed to weigh the meat of the sparrow, the bird on one of the scales, against the meat of the Bodhisattva (Möhns 2018, 44-45).



Figure 14: The Jataka of King Sibi scene depicted at the field station of Shatial (Fussman and König 1997, table 38)

The rock art scene depicts one anthropomorphic figure in a cross-legged position holding a bird with both hands (34:125) (fig. 14). The anthropomorphic figurine is presumably the Bodhisattva known as King Sibi, represented in a Buddha-like manner, whilst the bird is presumably the sparrow from the same Jataka (Möhns 2018, 48).

The Sibi-Jataka is another story about self-sacrifice similar to the Jataka of the Starving Tigress. It focuses on another incarnation of the Buddha, a king named Sibi. In this story, a sparrow was saved from being the prey of a hawk by king Sibi, to show his devotion as a protector of his subjects. However, the hawk needs sustenance to survive and the sparrow was his prey. Therefore, the king must give the hawk his own flesh with the same weight as the sparrow, to be measured on a set of scales. The hawk, a transformed god known as Indra, keeps increasing the weight of the sparrow to test the virtue of the king. In the end, after the king has made his sacrifice, his wounds are restored, and he is praised (Möhns 2018, 44-45, 48). The Sibi-Jataka has multiple representations in the Karakoram assemblage (n=2), making it the most frequently depicted scene with a direct correlation between anthropomorphic and zoomorphic motifs.

Several additional species have been identified through the use of the Karakoram Buddhism scenes. The next section is devoted to the presentation of the results of the entire identification.

2.6. Results and Analysis

A total of 3,079 motifs from the documented Karakoram art assemblage were identified to be zoomorphic. These motifs have been classified under three distinctly different taxonomical Classes, taxa on a high hierarchical level: Mammalia, Aves, and Reptilia, respectively also known as mammals, birds, and reptiles.

The majority of zoomorphic carving assemblage could be designated to the Mammalia category, more specifically 2,976 carvings, a total of 96.65% of the entire assemblage, as can be derived from the tables containing the results of the identification (tab. 1) (tab. 2) (tab. 3) (fig. 15).

The other identified Classes have a much smaller presence within the carvings. The identified Aves Class consists of 73 carvings total, resulting in a percentage of 2.37%. The Reptilia Class could be identified within a mere 30 carvings, making the Class 0.97% of the total assemblage.

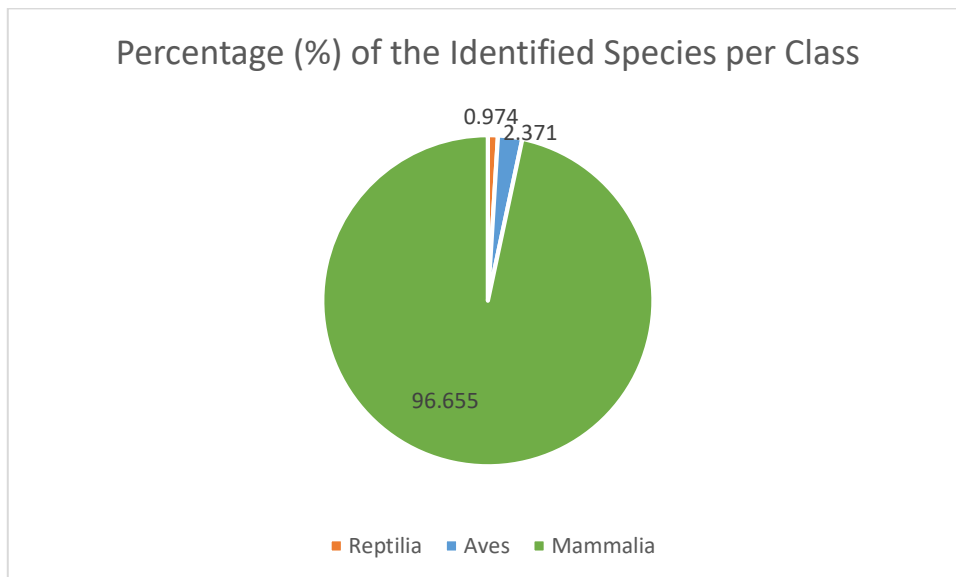


Figure 15: A pie chart presenting the animal class distribution by showing the percentages per class.

Table 1: A table presenting the animal class distribution through the number of identified carvings and the associated percentage of the documented assemblage.

Animal Class Distribution		
Class	Amount (#) of Identified Carvings per Class	Percentage (%) of the Documented Zoomorphic Assemblage
Reptilia	30	0.974342319
Aves	73	2.370899643
Mammalia	2976	96.65475804
Total	3079	100

The compiled dataset is limited with regards to the diversity of the representation of the species.

During research into the modern-day species to the Karakoram Mountain range, a significant number of birds were found to be endemic to the region, however, these are found in limited numbers as zoomorphic motifs. Therefore, the Aves are severely underrepresented in the rock art assemblage. The Reptilia Class has a similar underrepresentation within the documented Karakoram region assemblage (Baig and Al-Subaiee 2009). Currently, this differentiation between taxa is difficult to explain, as the dataset is relatively small compared to the rock art in the Karakoram mountain range, it might imply local differences, more research is necessary to identify and comprehend over- and under-representations. For more information per taxa, Appendix B provides the reader with additional information, including characteristics of morphology, diet, and behaviour, per abundantly depicted taxa.

Table 2: The quantitative results of the identification of the zoomorphic motifs in the documented Karakorum rock art assemblage (1/2).

Taxonomic Classification		Common Name	Oshibat	Shatial	Hodar	Shing Nala	Gichi Nala	Dadam Das	Chilas-Brücke	Thalpan	Ziyarat	Thakot
Reptilia												
Serpentes		Snakes	2	1	2	-	-	-	-	11	2	-
Unidentified		Reptiles	1	-	3	-	-	1	-	1	-	-
Aves												
Phasianidae		Pheasants	-	-	-	-	-	-	-	1	-	-
Anatidae	<i>Anser</i>	Geese	-	1	-	-	-	-	-	1	-	-
Columbidae		Pigeons	-	-	-	-	-	-	-	1	-	-
Accipitridae		Eagles	-	-	1	-	-	-	-	20	1	1
Corvidae	<i>Corvus</i>	Crows	-	-	-	-	-	-	-	1	-	-
Passeridae		True Sparrows	-	1	-	-	-	-	-	1	-	-
Unidentified		Birds	2	5	3	1	2	9	2	5	1	1
Mammalia												
Elephantidae		Elephants	1	1	-	-	-	-	-	1	1	-
Rodentia	<i>Lepus</i>	Hares	-	-	1	-	-	1	-	-	-	-
		Rodents	-	-	1	-	-	1	-	-	-	-
Camelidae	<i>Camelus bactrianus</i>	Bactrian Camel	-	2	-	-	-	-	-	1	-	-
	Camelidae	Camel	-	2	-	-	-	-	-	-	-	-
Suidae	<i>Sus scrofa</i>	Wild Boar	-	-	-	-	-	-	-	2	-	-
Equidae	<i>Equus caballus</i>	Horse	7	3	110	1	19	22	9	104	12	9
Cervidae		Deer	-	-	-	-	-	1	-	4	-	-
Bovidae	<i>Bos mutus</i>	Wild Yak	-	1	1	1	-	3	-	1	2	-
	<i>Capra sibirica</i>	Siberian Ibex	81	29	248	8	44	115	8	339	50	27
	<i>Capra falconeri</i>	Markhor	17	34	62	9	4	10	-	162	30	13
	<i>Ovis ammon</i>	Argali	5	4	11	-	-	20	-	15	5	-
	<i>Ovis orientalis</i>	Urial										
	<i>Pseudois nayaur</i>	Bharal	2	1	7	-	-	8	1	9	-	1
<i>Pantholops hodgsonii</i>	Chiru	11	8	62	1	8	23	2	86	9	13	
Felidae	<i>Panthera uncia</i>	Snow Leopard	-	-	20	-	-	-	2	2	-	-
	<i>Panthera tigris tigris</i>	Bengal Tiger	-	-	-	-	-	-	5	-	-	-
	Felidae	Felines	-	-	10	2	-	1	-	7	1	-
Canidae	<i>Canis familiaris</i>	Domestic Dog	3	1	11	-	1	2	-	24	17	4
	<i>Canis lupus</i>	Wolf	12	8	67	1	1	9	1	39	10	5
	<i>Vulpes</i>	True Foxes										
Unidentified		Quadruped	45	16	95	6	18	49	13	103	10	6
Total:			189	118	715	30	97	275	43	941	151	80

Table 3: The quantitative results of the identification of the zoomorphic motifs in the documented Karakorum rock art assemblage (2/2).

Taxonomic Classification	Khomar Das	Gichoi Das	Dardarbatı Das	Ba Das	Ba Das Ost	Gali	Gukona	Mostar Nala	Ke Ges	Ame Ges	Drang Das	Total	
Reptilia												30	
Serpentes	-	1	-	1	-	-	-	1	-	-	-	21	
Unidentified	1	-	-	-	-	-	1	1	-	-	-	9	
Aves												73	
Phasianidae	-	-	-	-	-	-	-	-	-	-	-	1	
Anatidae	<i>Anser</i>	-	-	-	-	-	-	-	-	-	-	2	
Columbidae		-	-	-	-	-	-	-	-	-	-	1	
Accipitridae		-	-	-	7	-	-	-	-	-	-	30	
Corvidae	<i>Corvus</i>	-	-	-	-	-	-	-	-	-	-	1	
Passeridae		-	-	-	-	-	-	-	-	-	-	2	
Unidentified		-	1	-	3	-	-	1	-	-	-	36	
Mammalia												2976	
Elephantidae		-	-	-	-	-	-	-	-	-	-	4	
Rodentia	<i>Lepus</i>	-	-	-	-	-	-	-	-	-	-	2	
		-	-	-	-	-	-	-	-	-	-	2	
Camelidae	<i>Camelus bactrianus</i>	-	-	-	-	-	-	-	-	-	-	3	
	Camelidae	-	-	-	-	-	-	-	-	-	-	2	
Suidae	<i>Sus scrofa</i>	-	-	-	-	-	-	-	-	-	-	2	
Equidae	<i>Equus caballus</i>	4	6	17	8	8	2	1	2	2	-	346	
Cervidae		-	-	-	2	-	-	-	-	-	-	7	
Bovidae	<i>Bos mutus</i>	-	-	-	-	2	-	-	-	-	-	11	
	<i>Capra sibirica</i>	23	23	22	36	18	-	2	7	3	-	1094	
	<i>Capra falconeri</i>	8	1	4	29	14	-	8	7	-	3	420	
	<i>Ovis ammon</i>	-	-	-	1	-	-	-	-	-	-	1	62
	<i>Ovis orientalis</i>	-	-	-	-	-	-	-	-	-	-	-	-
	<i>Pseudois nayaur</i>	-	1	1	1	1	-	-	-	-	-	2	35
	<i>Pantholops hodgsonii</i>	3	2	5	15	6	-	2	2	-	-	5	263
Felidae	<i>Panthera uncia</i>	-	1	4	-	-	-	-	-	-	-	29	
	<i>Panthera tigris tigris</i>	-	-	-	-	-	-	-	-	-	-	5	
	Felidae	-	-	-	-	-	-	1	-	-	-	22	
Canidae	<i>Canis familiaris</i>	-	-	7	9	1	-	2	-	-	-	82	
	<i>Canis lupus</i>	6	2	1	4	-	-	-	1	-	-	167	
	<i>Vulpes</i>	-	-	-	-	-	-	-	-	-	-	-	
Unidentified	3	4	18	11	18	-	1	2	-	-	-	418	
Total:	48	42	79	127	68	2	19	23	5	3	24	3079	

2.6.1. The Identified Motifs – Mammalia

The identified Mammalia Class consists of 2,976 carvings, making the Class 96.65% of the documented zoomorphic assemblage.

The Mammalia can be further subdivided into multiple families (fig. 16). The identified families are Elephantidae, Rodentia, Camelidae, Suidae, Equidae, Cervidae, Bovidae, Felidae, and Canidae. As several families had a significantly small presence within Not every family could be represented within the pie chart due to the small percentage of visualizations per family within the overall rock engraving assemblage, these families, Rodentia, Suidae, and Elephantidae, have been combined to create the Taxa <1% category.

Two families have the most prominent presence within the rock art, the Bovidae and Equidae. The Bovidae family is reflected in seven different species, *Bos mutus* or Wild Yak, *Capra sibirica*, or Siberian Ibex, *Capra falconeri* or Markhor, *Ovis ammon/Ovis orientalis vignei* or Argali/Urial, *Pseudois nayaur* or the Bharal, and *Phantalops hodgsonii* or Churi. The Equidae family is represented by one species, *Equus caballus* or the Horse.

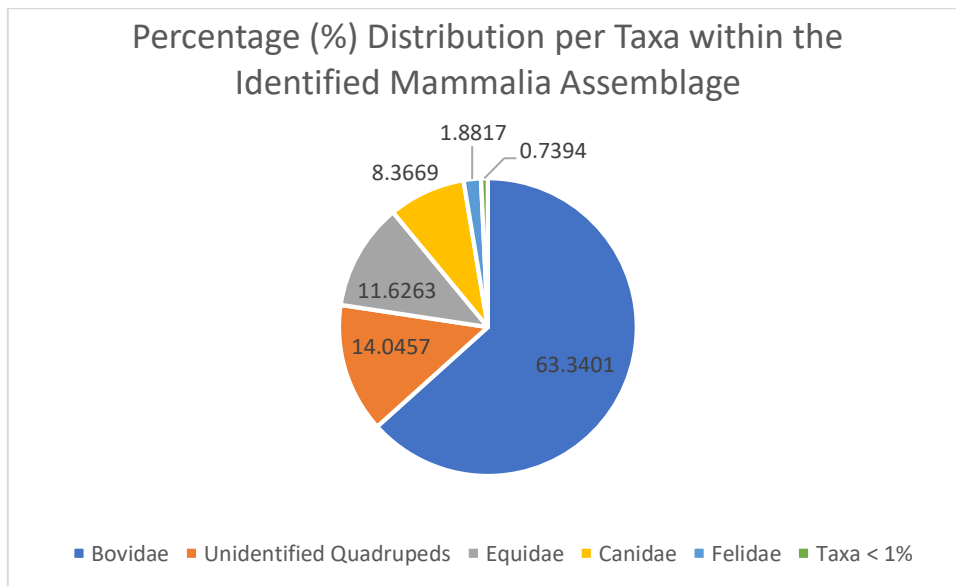


Figure 16: A pie chart presenting the percentage distribution of the Mammalia Class per family.

The three most depicted animals are classified under these two families. The most depicted animal in the rock art assemblage is the Siberian Ibex, with a total of 1,094 carvings, approximately 37% of the entire assemblage. The ibex is followed by the Markhor, with a total of 420 carvings, around 15% of the assemblage. On the third place, the horse can be identified, with a total of 346 carvings, approximately 12% of the rock art assemblage (tab. 4) (tab. 5).

The unidentified category is also included within the Mammalia Class. The unidentified category consists of quadruped motifs which did not have enough defining characteristics to be defined as a specific animal. However, as Aves and Reptilia have significantly different body types, the unidentified quadrupeds have been clustered under Mammalia.

Table 4 The Taxonomical Classification and Quantification of the Mammalia Motifs – per Family

	Taxonomical Classification	Common Name	Number (#) of Identified Species	Percentage (%) of the Total Identified Mammalia
Mammalia	Elephantidae	Elephants	4	0.1344
	Rodentia	Rodents	4	0.1344
	Camelidae	Camels	5	0.1681
	Suidae	Pigs	2	0.0672
	Equidae	Horses	346	11.6263
	Cervidae	Deer	7	0.2352
	Bovidae	Bovids	1885	63.3401
	Felidae	Felines	56	1.8817
	Canidae	Canines	249	8.3669
		Unidentified Quadrupeds		418
Total			2976	100

Table 5: The Taxonomical Classification and Quantification of the Mammalia Motifs – per Family and Species

	Taxonomical Classification	Common Name	Number (#) of Identified Species	Percentage (%) of the Total Identified Mammalia	
Mammalia	Elephantidae		Elephants	4	0.1344
	Rodentia	<i>Lepus</i>	Hares	2	0.0672
			Rodents	2	0.0672
	Camelidae	<i>Camelus bactrianus</i>	Bactrian Camel	3	0.1008
		Camelidae	Camel	2	0.0672
	Suidae	<i>Sus scrofa</i>	Wild Boar	2	0.0672
	Equidae	<i>Equus caballus</i>	Horse	346	11.6263
	Cervidae		Deer	7	0.2352
	Bovidae	<i>Bos mutus</i>	Wild Yak	11	0.3696
		<i>Capra sibirica</i>	Siberian Ibex	1094	36.761
		<i>Capra falconeri</i>	Markhor	420	14.113
		<i>Ovis ammon</i>	Argali	62	2.0833
		<i>Ovis orientalis</i>	Urial		
		<i>Pseudois nayaur</i>	Bharal	35	1.1761
		<i>Pantholops hodgsonii</i>	Chiru	263	8.8374
	Felidae	<i>Panthera uncia</i>	Snow Leopard	29	0.9745
		<i>Panthera tigris tigris</i>	Bengal Tiger	5	0.168
		Felidae	Felines	22	0.7392
	Canidae	<i>Canis familiaris</i>	Domestic Dog	82	2.7554
		<i>Canis lupus</i>	Wolf	167	5.6116
		<i>Vulpes</i>	True Foxes		
Unidentified Quadrupeds			418	14.0457	
Total			2976	100	

2.6.2. The Identified Motifs – Aves

The identified Aves assemblage consists of 73 zoomorphic carvings total, a total of 2.37% of the entire rock art assemblage. A total of six taxonomical classifications could be given to the Aves, both based on morphological characteristics and the identification of birds through the study of the Buddhist scenes. These six taxa are Phasianidae, or Pheasants, *Anser*, or Geese, Columbidae, or Pigeons, *Accipitridae*, or Eagles, *Corvus*, or Crows, and Passeridae, or True Sparrows. Lastly, almost half of the identified motifs could not be identified to a taxonomical category, therefore, the creation of an Unidentified Aves category was necessary (fig. 17).

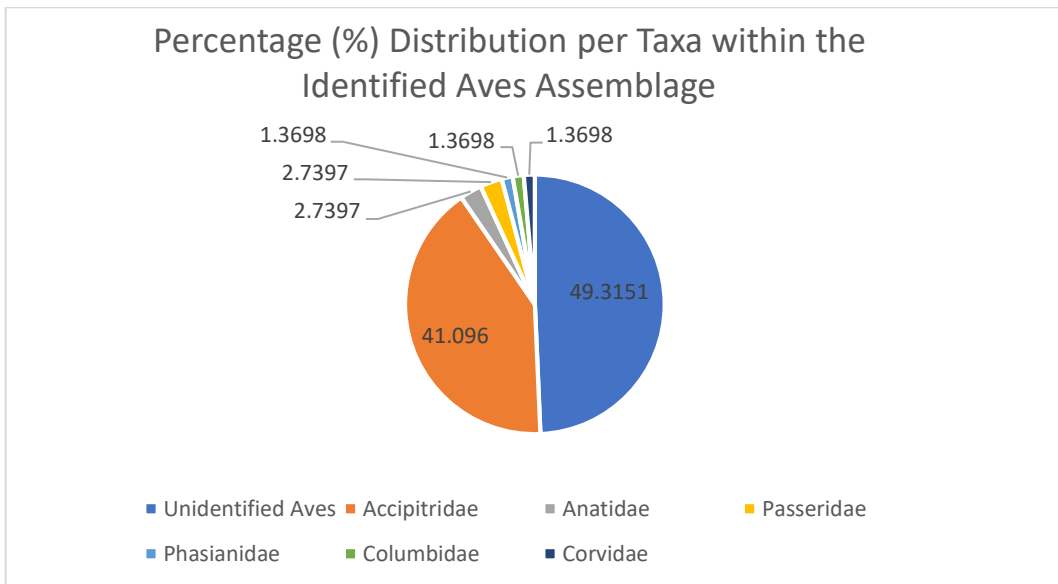


Figure 17: A pie chart presenting the percentage distribution of the Aves Class per family.

The majority of the Aves carvings consist of Eagles, almost half of the 73 total carvings (n=30). The birds which have been identified through the context of the Buddhist scenes are either rarely depicted or were not morphologically distinct enough to separate from and compare to other Aves species (tab. 6).

Table 6. The Taxonomical Classification and Quantification of the Aves Motifs

	Taxonomical Classification		Common Name	Number (#) of Identified Species	Percentage (%) of the Total Identified Aves
Aves	Phasianidae		Pheasants	1	1.3698
	Anatidae	<i>Anser</i>	Geese	2	2.7397
	Columbidae		Pigeons	1	1.3698
	Accipitridae		Eagles	30	41.096
	Corvidae	<i>Corvus</i>	Crows	1	1.3698
	Passeridae		True Sparrows	2	2.7397
	Unidentified Aves			36	49.3151
Total				73	100

2.6.3. The Identified Motifs – Reptilia

The identified Reptilia rock carvings consisted of a total of 30 carvings, making up 0.97% of the rock carving assemblage.

Only one family from the Reptilia class could be identified with certainty, the Serpentes, due to the simplicity of the Serpentes rock carvings. The other Reptilia carvings consist of abstract animals with no discerning characteristics apart from a lizard-like body type (fig.18).

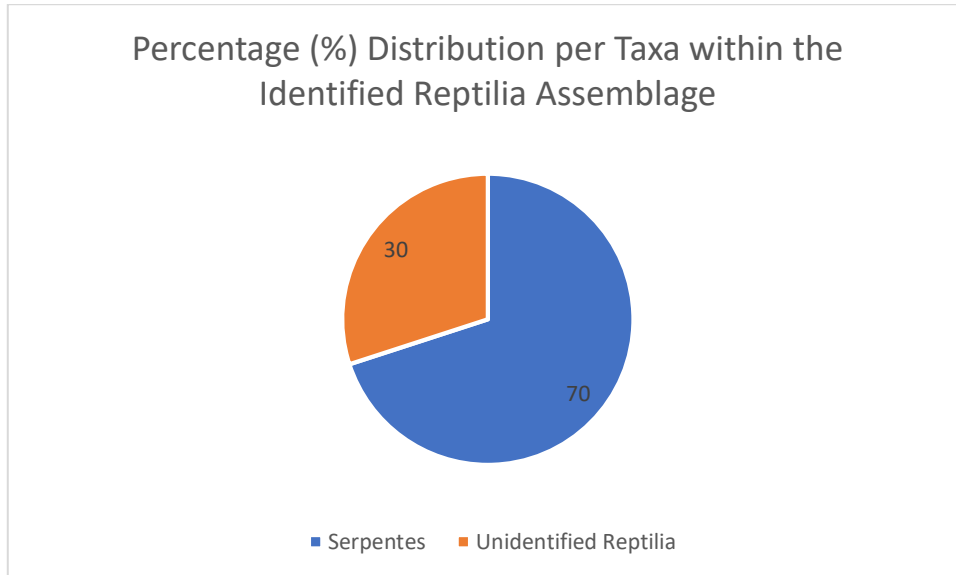


Figure 18: A pie chart presenting the percentage distribution of the Reptilia Class per family.

The Serpentes could not be identified to a genus or species level. As aforementioned, due to the simplicity of the Serpentes rock carvings, a curved line with a round head and an occasional tongue, not many distinguishing elements could be identified. Despite this, 21 carvings could still be attributed to the Serpentes family, a total of 70% of the Reptilia Class (tab. 7).

Table 7: The Taxonomical Classification and Quantification of the Reptilia Motifs

	Taxonomical Classification	Common Name	Number (#) of Identified Species	Percentage (%) of the Total Identified Reptilia
Reptilia	Serpentes	Snakes	21	70
	Unidentified Reptilia		9	30
Total			30	100

2.6.4. Identifications based on the Anthropogenic Presence.

As mentioned in chapter 2.5.3., anthropomorphic depictions and anthropogenic elements in rock art allow for an additional layer of zoological identification based on the context of the scene. As a full understanding of the relationship between zoomorphic and anthropomorphic rock art motifs is beyond the scope of this thesis, two smaller analyses will be applied to highlight the potential of studying the correlation between anthropomorphic and zoomorphic depictions for future research. Firstly, the identification of taxa through the correlation with anthropomorphic depictions, illustrated through the differentiation of the domestic dog from other Canidae. Secondly, the presence of anthropogenic elements in direct correlation with zoomorphic motifs is used to identify anthropogenic activities and discover patterns, illustrated through the identification of mounting and accessories depicted with zoomorphic taxa.

Separating Dogs from other Canids

As mentioned in chapter 2.4.2., the differentiation between members of the Canidae is complicated if based solely on morphology. The only viable method to distinguish between different members of Canidae is through the study of correlations between anthropomorphic and zoomorphic representations. However, this relative methodology can only be used to distinguish domesticated dogs from wild Canidae species and cannot be applied to identify exact species. Scenes wherein anthropomorphic figures and Canidae species are correlated solely consists of hunting scenes within the Karakoram rock art assemblage. The table uses the total identified members of the Canidae family, and it shows how many of these identified species were also depicted in hunting scenes (tab. 8) (tab. 9). The total number of identified Canidae species in the entire documented Karakoram assemblage was 249. Out of these 249 canines, 82 could be considered as representing a domesticated dog, which is a total of 33% of the identified Canidae.

Table 8: A table presenting the possibility of identification of domesticated dogs per field station (1/2).

	Taxonomic Classification	Common Name	Oshibat	Shatial	Hodar	Shing Nala	Gichi Nala	Dadam Das	Chilas-Brücke	Thalpan	Ziyarat	Thakot
	Canidae	Canines	15	9	78	1	2	11	1	63	27	9
	<i>Canis lupus</i>	Wolf	12	8	67	1	1	9	1	39	10	5
	<i>Vulpes</i>	True Foxes										
Number (#) of Hunting Scenes	<i>Canis familiaris</i>	Domestic Dog	3	1	11	-	1	2	-	24	17	4
Percentage (%) of the Canidae assemblage per station, depicting Domestic Dogs			20	11.11111	14.10256	-	50	18.18182	-	38.09524	62.96296	44.44444

Table 9: A table presenting the possibility of identification of domesticated dogs per field station (2/2).

	Taxonomic Classification	Khomar Das	Gichoi Das	Dardarbat Das	Ba Das	Ba Das Ost	Gali	Gukona	Mostar Nala	Ke Ges	Ame Ges	Drang Das	Total
	Canidae	6	2	8	13	1	-	2	1	-	-	-	249
	<i>Canis lupus</i>	6	2	1	4	-	-	-	1	-	-	-	167
	<i>Vulpes</i>												
Number (#) of Hunting Scenes	<i>Canis familiaris</i>	-	-	7	9	1	-	2	-	-	-	-	82
Percentage (%) of the Canidae assemblage per station, depicting Domestic Dogs		-	-	87.5	69.23077	100	-	100	-	-	-	-	32.93173

Indicating Mounting through Zoomorphic Carvings

Out of the 2918 rock art carvings, more than 10% of the zoomorphic carvings (n=342) are directly correlated with an anthropomorphic figurine or an anthropogenic element, depicted with riders, saddles, and bridles (tab. 10) (tab. 11). The majority of the taxa correlated with human activity are to be expected. The horse (n=248) is a domesticated mammal and is usually associated with the process of trade, both as pack animal and for transportation purposes. The Silk Roads exchange network would have presumably necessitated travel with the horse, resulting in an increase of depictions of these domesticated mammals.

Peculiarly, two wild species have been identified, the Siberian Ibex (n=7) and the Chiru (n=3), both depicted with mounted riders. These animals are not known to have been domesticated and have presumably only been hunted, making the act of mounting a peculiar depiction.

Table 10: A table presenting the anthropomorphic presence correlated with zoomorphic motifs (1/2).

Taxonomic Classification	Anthropomorphic Presence or Indications associated with Species	Oshibat	Shatial	Hodar	Shing Nala	Gichi Nala	Dadam Das	Chilas-Brücke	Thalpan	Ziyarat	Thakot	
Domesticates	<i>Equus caballus</i>	Mounted Horse	1	-	74	-	6	11	7	56	4	4
		Saddled Horse	-	-	3	-	2	-	-	11	-	1
		Bridled Horse	-	1	3	1	1	-	-	3	2	1
		Bridled and Saddled Horse	-	-	1	-	-	2	-	1	-	-
Wild Species	<i>Capra sibirica</i>	Mounted Siberian Ibex	-	-	2	-	-	-	-	-	-	
		<i>Pantholops hodgsonii</i>	Mounted Chiru	-	-	2	-	-	1	-	-	-
	<i>Ovis ammon</i> or <i>Ovis orientalis</i>		Mounted Ovis	-	-	-	-	-	-	1	-	-
Unknown Species	Mounted Animals	11	-	29	2	5	19	9	36	1	1	
	Total	12	1	114	3	14	33	16	108	7	7	

Table 11: A table presenting the anthropomorphic presence correlated with zoomorphic motifs (2/2).

Taxonomic Classification	Anthropomorphic Presence or Indications associated with Species	Thakot	Khomar Das	Gichoi Das	Dardarbatl Das	Ba Das	Ba Das Ost	Gali	Gukona	Mostar Nala	Ke Ges	Ame Ges	Drang Das	Total	
Domesticates	<i>Equus caballus</i>	Mounted Horse	4	2	2	12	2	6	-	-	2	-	-	-	189
		Saddled Horse	1	-	1	-	-	2	-	-	-	-	-	-	20
		Bridled Horse	1	1	-	-	-	-	-	-	-	-	-	-	13
		Bridled and Saddled Horse	-	-	-	-	-	-	-	-	-	-	-	-	4
Wild Species	<i>Capra sibirica</i>	Mounted Siberian Ibex	-	1	-	-	-	-	-	-	-	-	-	3	
		<i>Pantholops hodgsonii</i>	Mounted Chiru	-	-	-	-	-	-	-	-	-	-	-	3
			<i>Ovis ammon</i> or <i>Ovis orientalis</i>	Mounted Ovis	-	-	-	-	-	-	-	-	-	-	-
Unknown Species	Mounted Animals	1	-	-	13	1	9	-	-	-	-	-	-	136	
Total		7	4	3	25	3	17	-	-	2	-	-	-	369	

During the identification of these zoomorphic motifs, these motifs were placed in the following rows in table 2 and table 3. Mounted, Saddled, and Bridled Horses were categorized with the Equidae. The Mounted Bovidae were categorized with the Ibex, Chiru, or Ovis. The unknown Mounted Animals were categorized with the unidentified quadrupeds. The Mounted Animals will be presented in the distribution maps in the third chapter, however, the unidentified quadrupeds will be left out as they do not contribute significantly to the understanding of the rock art.

Two small case studies have been presented to study the possibilities for future research into the use of anthropomorphic motifs to identify both zoomorphic and anthropogenic presences and motifs.

The next section is dedicated to animal identification profiles, where more information per significant species is presented and where the morphological characteristics per species are explained.

2.7. Animal Identification Profiles

Animal Identification profiles have been created for the majority of the identified taxa which have been discussed during chapter 2 to explain the process of identification based on specific morphological characteristics, which can be found in this chapter per taxa. Appendix A, the visual reference collection, provides the researcher with a set of morphological characteristics per taxa which can subsequently be used to compare with the zoomorphic images imprinted onto rock. By studying extant fauna, it becomes possible to get a better insight into the taxa of the past. Furthermore, the profiles supply additional information per abundantly depicted taxa. Not every taxon has been chosen to create an animal identification profile for, as this is beyond the scope of this research, and it would take up the majority of the thesis itself, the taxa with a significant presence within the Karakoram rock art landscape, and unique specimens, have been chosen to be profiled.

Firstly, Mammalia will be discussed, followed by Aves, and ending on Reptilia.

2.7.1. Animal Identification Profiles - Mammalia

A short description of the depicted Mammalia will be given in this chapter, focusing on the classification, preferred habitat, diet, identifiable characteristics, and modern status of the animals.

A common trend is the threatened or extinct status of the majority of the mammals of the Karakoram mountain range (iucn.redlist.org). This is mainly due to the anthropogenic processes which are present in the area, including the destruction of habitats, the consumption of natural resources by domestic livestock, and poaching and trophy hunting.

The most depicted group of animals is the Mammalia. Mammals have a quadrupedal structure, making their depictions within the rock art very similar, therefore, other characteristics are necessary to distinguish and differentiate one animal from the other. These criteria for identification will be discussed per taxa.

2.7.1.1. *The Asian Elephant (Elephas maximus)*

The Asian Elephant, taxonomically known as *Elephas maximus*, is a large mammal herbivore from the Elephantidae family. It is the only extant member of the genus *Elaphus*. According to IUCN, the Asian Elephant is currently Endangered due to logging practices, hunting and poaching of elephants for their ivory (Choudhury *et al.* 2008).

The Asian Elephant is a large mammal, having a shoulder height up to a maximum of 3.20 metres. This makes it smaller than the African Elephant. There are also other morphological characteristics which differ significantly from the African Elephants, explaining their separate taxonomical classification. The Asian Elephant lacks the significantly larger ears and the hollow back present in the African Elephant. The trunk of the Asian Elephant ends in a single lip instead of two. Lastly, there are four nails on the hindfeet instead of three with the African Elephant. Sexual dimorphism is present in the Asian Elephant species with regards to the tusks. Solely males have large tusks, which might vary widely in shape. Females have smaller tusks, protruding several centimetres. There are males without significantly larger tusks; however, they compensate for this with well-developed trunks (Prater 1971, 224).

The preferred habitat of the Asian Elephant consists of forested regions, both humid jungles and elevated dry forests. Occasionally, elephants go up to an elevation of 3,500 metres above sea level to follow the forest. During monsoons, elephants usually move from forests to glades and open environments (Choudhury *et al.* 2008; Prater 1971, 224).

Elephants live in larger herds of 5 to 60 specimens total, presumably consisting of a singular family. It is possible that herds might split up for a specific period due to the unavailability of food, they will reunite afterwards. Elephants have a general rhythm, eating, drinking and sleeping. Sleeping occurs during the warmest period of the day. Eating and drinking occurs early in the morning and in the evening and night. Elephants sleep and rest standing or in a flexed position. They must consume approximately 300 kilograms of fodder each day. Their diet contains grasses and leaves, but also bamboo stems, alongside other kinds of crops and bark from specific trees (Prater 1971, 225).

All the unique characteristics of the Asian elephant make it an easily identified species. First, even though it has a quadrupedal structure like the other mammals, it has relatively short legs attached to a larger, robust body, with a small tail attached to it. Furthermore, there are also the ears which must be considered, as even though they might not be as big as those of the African Elephant, they are still prominently present in the rock art assemblage. Another defining characteristic are the tusks of the elephant, even though they might differ in shape, tusks are solely correlated with elephant motifs. Lastly, the trunk is also important, usually protruding in between the tusks. The conglomeration of these characteristics combined make the identification of the Asian Elephant significantly easy (fig. 19) (fig. 20).

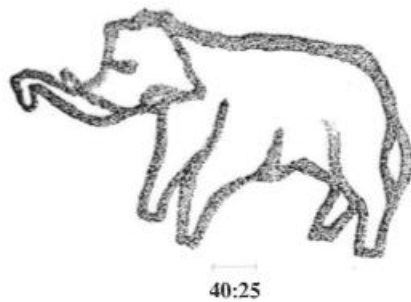


Figure 19: An Asian Elephant (*Elephas maximus*) depicted at the field station of Shatial (Fussman and König 1997, table 10).

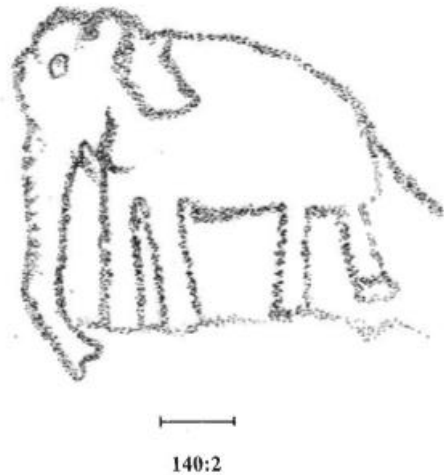


Figure 20: An Asian Elephant (*Elephas maximus*) depicted at the field station of Thalpan (Bandini-König 2005, table 16).

2.7.1.2. *The Bactrian Camel (Camelus bactrianus; Camelus bactrianus ferus)*

The Bactrian camel, taxonomically known as *Camelus bactrianus* in its domesticated state and as *Camelus bactrianus ferus* with regards to a wild specimen, is an even-toed ungulate and a member of the Camelidae family. It is distinguishable from other Camelidae species through the two humps on its back, as others have one, like the dromedary camel, or none, like the llama and alpaca. The Bactrian camel presumably owes its name to the Central Asian region of Bactria, located near the Hindu Kush mountain range in modern day Afghanistan, Uzbekistan, and Tajikistan (Buswell *et al.* 2017, 89). However, the available Bactrian camel remains within archaeological faunal assemblage at Bactria does not correlate with this hypothesis (Potts 2005, 50).

The wild Bactrian camel is one of the most endangered large mammals. With an eighth rank on the endangered large mammal list and a wild population of approximately 1,000 Bactrian camels left, it has officially received the status of Critically Endangered (Hare 2008; Wani *et al.* 2017, 2).

The preferred habitat of the wild Bactrian camel is the desert. The Gobi Desert is one of the largest deserts on the planet with a multitude of different desert sub-climates. These include large rocky massifs and flat plateaus, sand dunes and oases with tree growth. Due to the absence of fresh water in several regions, Bactrian camels have adapted themselves to be able to drink the available salt water, contrary to domestic camels (Hare 2008).

Based on fossil evidence, it is presumed that the wild Bactrian Camel would have an original habitat ranging from Eastern Europe to Central and Northern Asia. Currently, due to anthropogenic processes, this range has been limited to several locations within the Central Asian Gobi Desert (Hare 2008).

The Bactrian camel would have been a valuable animal to domesticate. Due its resilience to extreme cold and warm climatic conditions in desert regions, its secondary produce, including wool, milk and meat, and its practical strength and use for transportive purposes, the Bactrian camel is an all-purpose animal. This domestication would have had a significant impact on the trade of wares within the Silk Roads network, as it allowed for the carrying of goods along significant distances. This domesticated form can be found in Western and Central Asia (Potts 2005, 50-51).

Due to the preference of a desert-like environment, it can be argued that the Bactrian camel would not have been an endemic species in the mountainous climate of the Karakoram range. The absence of its favoured habitat, combined with the depiction of the Bactrian camel mounted by anthropomorphic figures, seem to suggest that the presence of the Bactrian camel in the Karakoram region, and its rock art assemblage, would have had anthropogenic origins.

Crossbreeding between the Bactrian and dromedary camel has been found in the zooarchaeological record; however, these hybrids have currently not been found further east than the Arabian Peninsula. These animals would have been able to carry more weight for prolonged periods of time (Potts 2005, 52-53).

The distinction between the Bactrian and Dromedary camel stems from a categorization created by Aristotle. The Bactrian camel differed from the Arabian, Dromedary, camel through the number of humps present on the back, with the Bactrian camel having two and the Arabian camel only one (Aristot. Hist. An. 2, 1, 499a). A similar distinction is also noticed within the Karakoram region rock art assemblage and makes it an important factor in the identification of the Bactrian camel. Other characteristics include the quadrupedal body type and the elongated neck (fig. 21) (fig. 22).

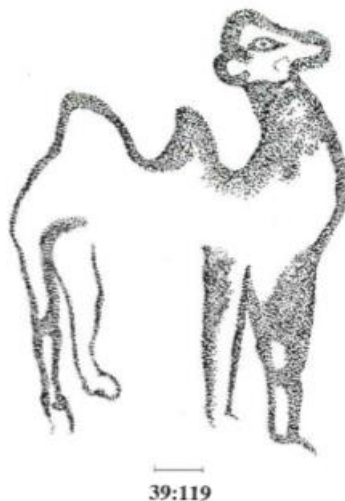


Figure 21: A Bactrian camel (*Camelus bactrianus*) depicted at the field station of Shatial (Fussman and König 1997, table 9).

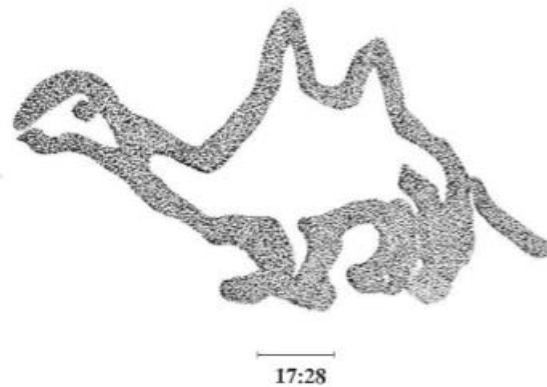


Figure 22: A Bactrian camel (*Camelus bactrianus*) depicted at the field station of Shatial (Fussman and König 1997, table 9).

2.7.1.3. The Wild Horse (*Equus ferus*) and the Domesticated Horse (*Equus ferus caballus*)

The wild horse, taxonomically categorized as *Equus ferus*, is a large member of the Equidae family and the only species on this list to belong to the Perissodactyla order, separating them from the Artiodactyla, sheep and goat. The IUCN has given the wild horse a Near Threatened label. Currently, the population trend is stable at 28,000 mature individuals (Kaczensky *et al.* 2015).

The wild horse has a coat of fur with varying colours, ranging from grey to brown. The manes and tail have a dark brown colour, and both are connected by a large dark brown stripe running over the back. The lower parts of the body, the legs, neck, and belly, have a paler, whiter hue. The evidence for the wild horse belonging to the Perissodactyla order can only be seen based on the inner morphology of the bones. Horses, rhinoceroses, and tapirs all share similar traits. Each foot has one longer metacarpal or metatarsal bone supported by two smaller metacarpals/tarsals, the foot ends in a singular hoof. A trait unique to Equidae are the teeth, these are very characteristic as they are rectangular and contain peculiar patterning in the enamel (Prater 1971, 227).

The wild horse prefers open habitats, including steppe, deserts and savanna. Currently, they are mostly located in desert-like environments. There have been cases where wild horses have climbed mountains, however, they prefer to avoid elevated and steep terrains in favour of open conditions (Kaczensky *et al.* 2015; Prater 1971, 227).

The diet of wild horses consists of herbaceous vegetation, grasses and herbs, which is consumed through grazing. During dry seasons, wild horses can do either one of two

things, either they can look for grasses somewhere else, or they can add shrubby vegetation to their diet to shift from grazers to mixed feeders. They graze between dusk and sunrise. The troops of horses can consist of up to 30 individual specimens; however, they can also travel in pairs or alone (Prater 1971, 227-228).

The wild horse has multiple characteristics which differentiate them from the other depicted animals. Due to its mammal heritage, the horse has a quadrupedal structure. The wild horse usually has a very bushy mane and tail, indicated by many stripes reflecting hair. Furthermore, usually their mouths are elongated and closed as well.

Domesticated horses are solely identifiable through the correlation with anthropomorphist figures or anthropogenic elements, including mounting, bridles, or saddles (fig. 23) (fig.24).

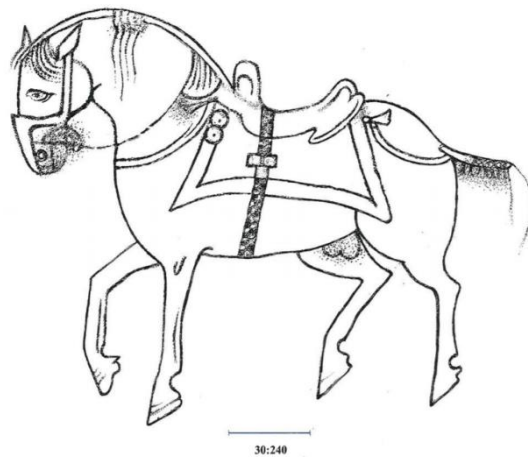


Figure 23: A horse (*Equus caballus*) depicted at the field station of Thalpan (Bandini-König 2003, table 61).

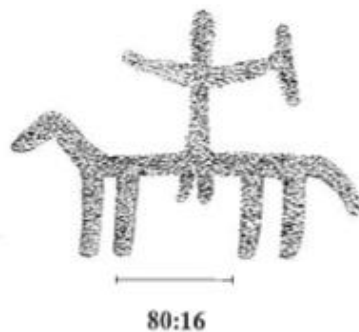


Figure 24: A mounted horse (*Equus caballus*) depicted at the field station of Hodar (Bandini-König 1999, table 29).

2.7.1.4. *The Wild Yak (Bos mutus)*

The Yak, known as the *Bos mutus*, is a large bovid species in the Bovidae family. The species has been designated as Vulnerable according to IUCN standards, with less than 10,000 mature individuals left in the wild due to anthropogenic habitat destruction and hunting, and poaching (Buzzard and Berger 2016; Liang *et al.* 2017, 361).

The Yak is an animal with a large frame and relatively short limbs. The head droops downward from its high shoulders. The colour of the animal differentiates between its wild and domesticated form. The wild Yak has a white colour around its face and the rest of the animal has a consistent black or brown colour. The domesticated Yak has a similar colour scheme with the exception of more white patches of fur around the torso and the tail. Both the male and female Yak have horns, although the female horns are significantly smaller. Domesticated Yak have overall smaller horns than wild Yak do. The Yak has a ubiquitous amount of hair hanging from its limbs, torso and tail, reaching down to its knees, as well as on top of its head and neck, creating a mane. On the rest of its body, a short undercoat of fur is present which helps to protect the animal from the cold temperatures in its preferred biome (Prater 1971, 246).

The preferred habitats of the Yak are the remote refugia in the Central Asian mountains. The species thrives in the cold and dry arctic and desert-like environments. The Yak prefers high altitudes, being ranked among the animals with the highest dwelling ranges, with an elevation of 4,270 to 6,100 metres, both in the summer and the winter (Liang *et al.* 2017, 361, 367; Prater 1971, 246-247). The preferred habitat coincides with the available habitat in the Karakoram mountain range, possibly signifying the presence of Yak in the area during the active Silk Roads trade.

The diet of the species consists of herbaceous and woody vegetation, including grasses and small shrubs, the species is a non-selective grazer. Furthermore, they consume pieces of earth which are encrusted with a white salt mineral layer. Due to the limited availability of water, the Yak eat frozen snow, which subsequently melts in their mouth, allowing for a source of nourishment. In the wintertime, the vegetation, therefore their sustenance, dwindles significantly, leading to increased mortality rates. The Wild Yak usually travels in small herds, travelling from pasture to pasture. In the spring, larger herds conglomerate to feed on the freshly sprouted vegetation (Liang *et al.* 2017, 365; Prater 1971, 247).

The domestication of the Yak would have mainly been carried out for their purpose as draught or transportation animals, due to their strength, or for the amount of meat present in one specimen (Prater 1971, 240, 242).

As mentioned before, the Yak has a sturdy, heavily built structure, which is reflected in the rock art carvings depicting the species. A quadrupedal structure with a large, usually rectangular, body and relatively short limbs signifies the portrayal of a Yak. Other additional characteristics include the portrayal of large amounts of hair and the presence of horns (fig. 25) (fig. 26).

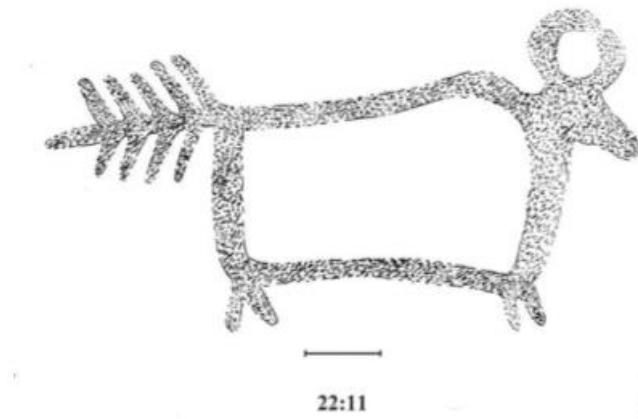


Figure 25: A Yak (*Bos mutus*) depicted at the field station of Ba Das Ost (Bandini-König 2014, table 34).

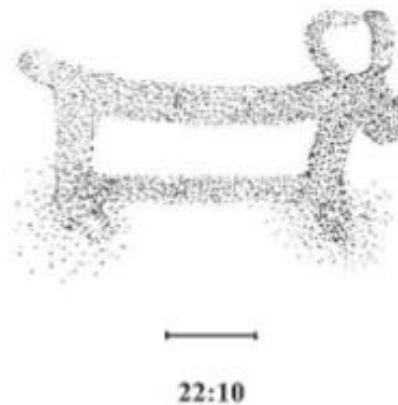


Figure 26: A Yak (*Bos mutus*) depicted at the field station of Ba Das Ost (Bandini-König 2014, table 33).

2.7.1.5. *The Ibex (Capra sibirica)*

The Siberian Ibex, taxonomically known as *Capra sibirica*, is one of the many species of Asiatic ibex and an ungulate member of the Bovidae family. These different species of Asiatic Ibex are possibly distinguished by the different shapes of the horns and the colouring of the fur; however, this is still a debatable issue (Prater 1971, 254). Due to a large presence of the Siberian ibex in Central Asian mountain ranges, it has received an IUCN rating of Least Concern (Reading and Shank 2008). However, this leads to unknown numbers of individual specimens and trophy hunting, as well as poaching, remain considerable threats to the species (Khan *et al.* 2016, 216-217).

The Siberian ibex has the sturdiest frame and the heaviest weight of the Asiatic Ibex. The Siberian ibex is protected from the intense colder temperatures in the mountains, its preferred habitat, by a thick layer of wool underfur, keeping heat trapped near the skin. The colour of this woollen fur differs per season, having a winter coat with a yellow-white fur intermingled with smaller patches of brown and grey fur. The summer coat consists of a dark brown fur. The ibex has curved horns which have a distinct knob-like ridge pattern on the front of the horns, which are present on the entire horn (Khan *et al.* 2016, 217; Prater 1971, 254).

The Siberian Ibex can be found in the majority of the Central Asian mountain ranges, from Afghanistan to India, between elevations of 2000 and 5000 metres. In these mountain ranges, the Siberian ibex favours the steep rugged terrain above the treeline and tries to avoid areas without the presence of snow, the species are also rarely seen in open meadows and deserts. The diet of the ibex consists of herbaceous grassy vegetation and the species grazes in a crepuscular manner, essentially grazing every morning and evening, after which they recede to higher ground above the grazing grounds to make sure they are protected and have shelter. These ridges and cliffs are easily reachable due to their agility. The Siberian ibex lives in herds with differing numbers, commonly these herds consist of several dozen specimen (Khan *et al.* 2016, 217; Prater 1971, 254-255; Reading and Shank 2008).

Fur of the Siberian ibex has been treasured by many hunters for their cold-repelling effects. The wool is used in the creation of cold-resistant, heat-trapping apparel (Prater 1971, 255). The domestication of the Siberian ibex has not been confirmed, it is presumed that the current breeds of domesticated goat would have originated from the *Capra hircus*, known as the Wild Goat (Prater 1971, 256).

The Siberian Ibex is the most prominent animal within the documented Karakoram region rock art assemblage (n=1119). The species has a very characteristic visage which helps to identify the depicted animal from others. The iconic characteristics are the horns. As mentioned before, the criteria to determine the horns as being the horns of an ibex can be found in the degree of curvature which does not exceed 90°. Another characteristic, which is not omnipresent in the representations of Siberian ibex, is the presence of knob-like protrusions from the horns (fig. 27) (fig. 28).

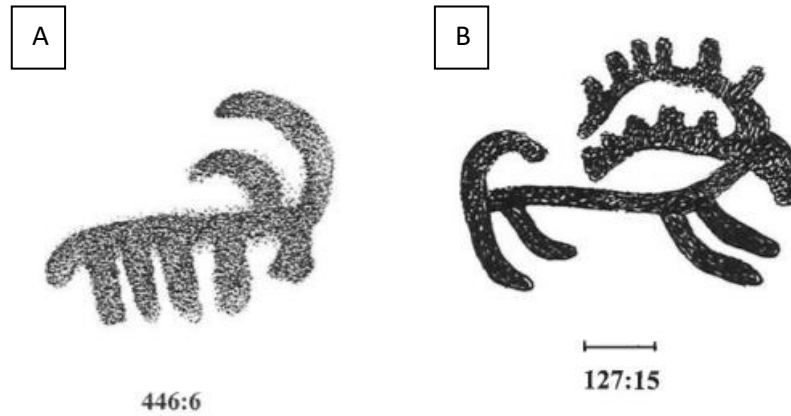


Figure 27: Two depictions of the Siberian Ibex for comparison of the differentiation in horns. A: An Ibex carving found near the field station of Thalpan (Bandini-König 2007, Table 19). B: An Ibex carving found near the field station of Thakot (Bandini-König 2011, Table 52).



Figure 28: An Ibex carving found near the field station of Thalpan (Bandini-König 2009, Table 17).

2.7.1.6. *The Markhor (Capra falconeri)*

The Markhor, known as the *Capra falconeri* and the screw horn goat, is an ungulate goat member of the Bovidae family. Currently, the Markhor has an IUCN status of Near Threatened. Several years ago, in 2014, the species was still Endangered due to the consumption of wild resources by domesticated livestock, however, recent interventions, such as community-based conservation and breeding off-site, resulted in a growing population (Ashraf *et al.* 2014, 191-192; Michel and Rosen-Michel 2015).

The woolly fur of the Markhor differs seasonally. In the winter, the coat has a grey hue whilst it has a red-brown colour and a shorter coat in the summertime. Fur starts to cluster underneath the chin of the species through time, effectively resulting in a beard with older individuals. The older the animal gets, the more permanently their fur becomes white (Prater 1971, 256-257).

The Markhor carry striking horns. These horns have a vertical curvature, extending upwards. Five subspecies can be identified within the Markhor species. These can be identified based on the diversity within the horns. According to Prater, the *Capra falconeri falconeri* and *Capra falconeri cashmiriensis*, are commonly present in the Karakoram mountain range. The falconeri subspecies has horns which diverge to a high degree and have an open spiral per horn. The cashmiriensis subspecies has horns which overall diverge to a lesser degree, whilst they turn upwards to form two spirals per horn (Prater 1971, 257). Unfortunately, these subspecies are hard to differentiate between in the rock art assemblage as these are not detailed enough to make a more refined interpretation, therefore, the general name of Markhor will be used to cluster the possible subspecies underneath one category.

The preferred habitat of the Markhor differs greatly, showing a significant adaptability to the environment. The species has been identified within mountainous, rough, and steep terrain; however, they can also be found in both temperate coniferous and deciduous open woodlands and meadows. The Markhor usually lives between an elevation of 600 and 3,600 metres and rarely goes higher than the snowline, presumably due to the lack of a woollen undercoat resulting in an aversion towards colder temperatures (Ashraf *et al.* 2014, 191-192; Michel and Rosen-Michel 2015; Prater 1971, 257).

The diet of the Markhor is based on a diurnal crepuscular rhythm. This suggests daily feeding activity in the early morning and the late afternoon or early evening. The method of subsistence is based on differentiating seasonality; in the winter, the Markhor browses, whilst the species grazes in the summer period. The chosen food includes herbaceous and woody vegetation, as seen by their preference for grass and leaves (Ashraf *et al.* 2014, 191-192; Michel and Rosen-Michel 2015; Prater 1971, 257-258).

The Markhor are usually present in the landscape within small mixed herds with dozens of other members. In the summer, the males leave the herd to live alone or with several others, after which they will join the herd again during the autumn to rut. A seasonal migration can be seen where the Markhor go to low-lying locations in the winter and higher-lying areas in the summer (Ashraf *et al.* 2014, 191; Prater 1971, 258).

The Markhor could potentially be confused with the Blackbuck, known as *Antelope cervicapra*, as they both have the characteristic of curved horns (fig. 29). There are two reasons for relating the curved horns depicted in the rock art to the Markhor rather than the Blackbuck. Firstly, the Blackbuck thrives in herds ranging from dozens to hundreds of specimens in open environments, including plains with scrubs and thinly forested areas, usually present in mainland Pakistan (Khan and Akhtar 2014, 87; Mirza and Waiz 1973, 119). This contrasts with the majority of the other identified species, and the Markhor, as these have a mountainous origin. Secondly, the curvature of the horns of a Blackbuck is not as pronounced as the Markhor. These two combined factors make the Markhor a more viable possibility of being depicted in the rock art assemblage.



Figure 29: A photograph of the Blackbuck with its curved horns (Baig and Al-Subaiee 2009, 22).

The Markhor can be identified within the assemblage through these aforementioned curved horns. It has a similar quadrupedal structure as the other identified mammals; therefore, the horns are the only identifiable unique aspect of the species (fig. 30). Despite the lack of defining features apart from the horns, the Markhor is the second-most depicted animal within the rock art assemblage (n=426).



Figure 30: A Markhor (Capra falconeri) depicted at the field station of Thalpan (Bandini-König 2003, table 60).

A unique theme which can be found within depictions of the Markhor are very diverse patterns of the horns. They can range from enlarged, exaggerated horns to the intertwining of horns into ladder-like and helix constructions. This deliberate conversion of existing elements into new symbols has not been identified with any other species in this research (fig. 31).

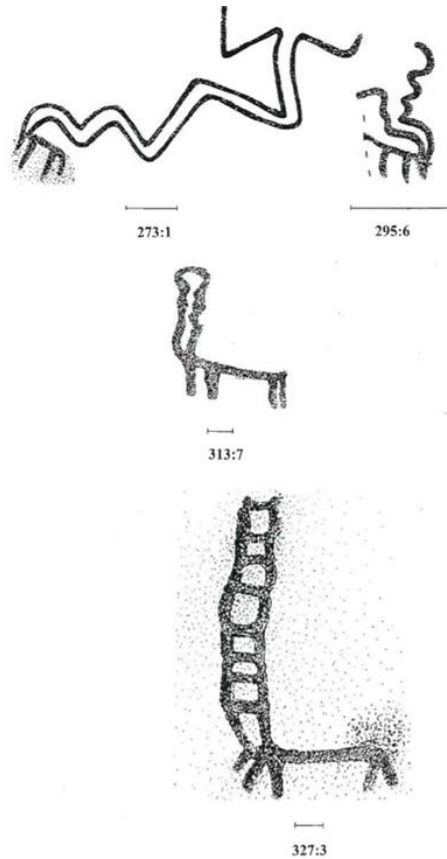


Figure 31: Multiple Markhor (*Capra falconeri*) with intricate designs based on the horns as depicted at the field station of Thalpan (Bandini-König 2007, Table 21).

2.7.1.7. *The Argali (Ovis ammon) and the Urial (Ovis orientalis vignei)*

These two species have been grouped together due to their similar appearance; therefore, they will also be described together to correlate their preferences and behaviour as well.

Both the Argali, also known as *Ovis ammon*, and the Urial, also known as *Ovis orientalis vignei*, are members of the Bovidae family and the *Ovis* genus, which makes them related to other wild sheep.

The Argali has declined recently due to anthropogenic processes, through poaching and competition with domesticated sheep and other livestock. This has given the Argali an IUCN status of Near Threatened (Harris and Reading 2008). The Urial has also declined recently, mainly due to poaching when the animals must descend during the heavy snowfall in the winter (Mallon 1983, 376). Currently, the Urial has an IUCN status of Vulnerable (Valdez 2008).

The Argali is a large-sized sheep, officially the largest of the wild sheep on the planet, with the sturdiest and biggest horns. The male Argali have horns which grow backwards and in a circular screw-like pattern, until the horns reach their base on a horizontal plane. Female Argali have horns which protrude backwards, these are the longest of each female sheep species. The build of the Argali appears to be similar to an antelope, with long slender legs and a light build. The coat of both males and females changes based on the summer and winter seasonality. In the winter, the fur of the torso has a deep brown colour with small patches of white in between, the limbs are wholly white. During the summer, the amount of fur decreases and the colour changes to a combination of light brown and white intermingling colours. This combination of colours allows for the Argali to blend into the surrounding environment (Castelló *et al.* 2016, 370; Prater 1971, 250).

The Argali prefer undulating hills with rocky and steep terrain. They can also be found in dry steppe and plain platform environments with little precipitation, in the form of snow and rain (Castelló *et al.* 2016, 371). The Argali is adapted to extreme temperatures, both high and low, which is necessary to survive the heat of the steppe in the summer and the freezing winds in the winter. The sheep migrate across the rocky environment. In the summer, they can be found above 4,000 metres and in the winter the species descends to avoid the precipitation, preferring dry locations. In the spring, the Argali move towards the snowline to find melting snow to drink (Prater 1971, 250-251).

The diet of the Argali consists of low-growing herbaceous vegetation, focusing on grasses, herbs, and sedges. A crepuscular rhythm in the summer is present in the herds, with alternating grazing, occurring in the early morning and evening, and resting periods. In the winter, grazing continues throughout the entire day, with a resting period in the late evening. The size of the herd of Argali specimens ranges from one to twenty-seven individuals. The male specimens leave the herd after rutting season in the spring and return to mate again in the next year around the late autumn (Castelló *et al.* 2016, 371; Prater 1971, 251).

The Urial is a medium-sized sheep. The colour of its woolly coat is a combination of grey and reddish hues, whilst the legs and the lower part of the torso have a white colour. Sexual dimorphism is present within the species, with regards to the overall body size and the horns. Female Urial have a smaller body size, as well as short upwards-pointing horns. Male Urial, on the other hand, have a larger body size with regards to the female Urial and have significantly larger horns. The horns themselves grow out of the skull and in a circular pattern, even after they have reached the height of the muzzle (Castelló *et al.* 2016, 390).

The Urial prefer an open desert-like environment situated between river valleys and the peaks of mountains in India and Pakistan. It is therefore adapted to extreme hot and cold temperatures and to arid environments (Mallon 1983, 374). Other, less frequented, habitats also include forests and grasslands. The species generally occurs between an altitude of 3,000 to 4,250 metres (Mallon 1983, 373-374). Due to the flow of the river Indus through the Karakoram mountains and the presence of peaks relatively close to the river, it makes the research area a probable location for the Urial to reside.

The diet of the Urial consists mainly of the grazing of woody vegetation, seen by the consumption of woody shrubs, with an addition of herbaceous vegetation, including grasses and grains (Mallon 1983, 374; Valdez 2008). The animals have a crepuscular rhythm, where they are active during the early morning and the early evening. They spend the rest of their day resting. The Urial lives in herds with a size of one to thirty individuals. The males remove themselves from the herd after rutting season and return to rut the next year (Castelló *et al.* 2016, 391).

The Argali and the Urial have a similar quadrupedal build to the other mammals presented before, however, the difference between these two sheep species and the other mammals can be found in the horns. The horns of the Argali and Urial both have a circular shape which extends beyond the range of the curvature of the horns of the Siberian Ibex. These circular horns are massive and have a backwards curve, placing the tip of the horn near its base (fig. 32) (fig. 33).



Figure 32: An Argali (*Ovis ammon*) or an Urial (*Ovis orientalis vignei*) depicted at the field station of Shatial (Fussman and König 1997, table 13).

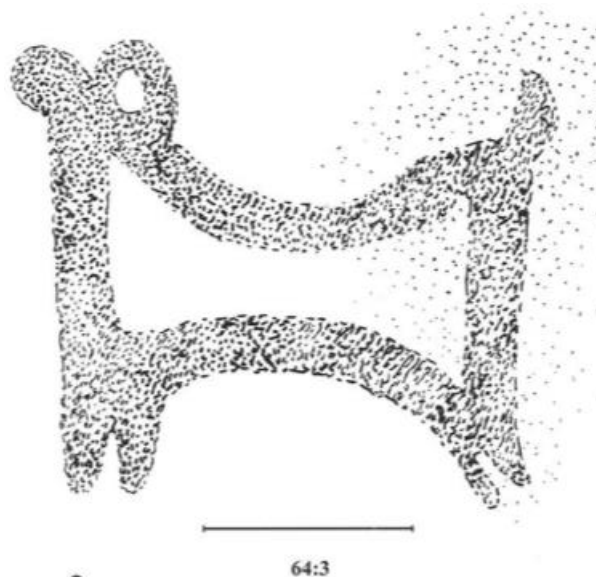


Figure 33: An Argali (*Ovis ammon*) or an Urial (*Ovis orientalis vignei*) depicted at the field station of Ba Das (Bandini-König 2014, table 17).

2.7.1.8. The Bharal (*Pseudois nayaur*)

The Bharal, taxonomically known as *Pseudois nayaur*, or Himalayan Blue Sheep is a medium-sized mammal belonging to the Bovidae family and the Caprinae subfamily, similar to goats and sheep. During the construction of the Karakoram Highway, the bharal was killed for its meat, having a severe decreasing impact on the population (Khan *et al.* 2016, 223). However, according to its IUCN rating, the species is currently labelled as Least Concern, as there are approximately 47,000 to 414,000 mature individuals left (Harris 2014).

The fur of the bharal, or Himalayan blue sheep, has a brown or grey hue in the upper parts of the torso, becoming subtly greyer during the winter, and subtly browner during the summer. This changing of colours during the switching of seasons is useful to camouflage themselves amongst the rocky environments in which they live. The bharal has unique horns which grow upwards and curve slowly outwards. The tip of the horns is curved backwards in fully-grown specimens, creating a unique identifiable characteristic. When the male bharal gets older, the fur turns increasingly more blackish at the face, torso and legs (Prater 1971, 252-253).

The bharal sheep prefer rugged terrain in the form of mountainous and hilly environments, as they can climb well, and try to avoid areas with lower altitudes. They can usually be found around 5,000 metres high and rarely below 4,000 metres. Usually, the bharal can be located in between the tree- and snow-line due to the abundant availability of grasses and other herbaceous vegetation (Prater 1971, 253). The bharal is currently not an endemic species to Pakistan, they do however move into Pakistan for lambing purposes (Khan *et al.* 2016, 217, 224).

Bharal typically live in herds ranging from 10 up to 50 animals, in rare cases a convergence of herds can result in hundreds of Bharal gathering together. The bharal does not breed with domesticated sheep. Bharal are grazing herbivores feeding on herbaceous vegetation available in their preferred habitat. They do not have a consistent pattern as they alternate between resting and grazing throughout the day. During the resting, the bharal lie down in the rugged, rocky terrain and, due to the colour of their fur, they do not stand out, effectively decreasing the threat of predatorial attacks. When they do feel threatened or are disturbed, they will climb rapidly to higher altitudes to protect themselves from potential dangers (Prater 1971, 253).

The bharal has a quadrupedal structure similar to other members of the Bovidae family, including bovids, sheep and goats. The characteristic which has been used to differentiate the bharal from other species are the horns. Due to the unique curvature of the horns, growing upwards from the skull, then diverging outwards and growing backwards after that, the identification of bharal was relatively straightforward (fig. 34) (fig. 35).

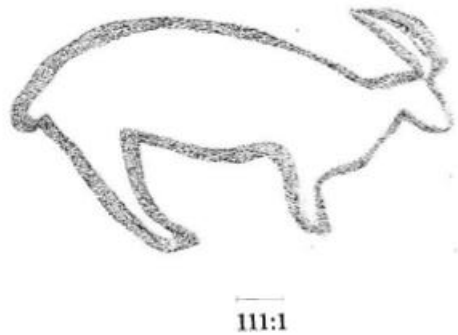


Figure 34: A Bharal (*Pseudois nayaur*) depicted at the field station of Shatial (Fussman and König 1997, table 10).

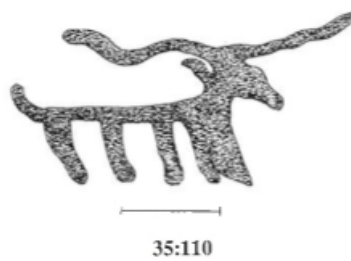


Figure 35: A Bharal (*Pseudois nayaur*) depicted at the field station of Hodar (Bandini-König 1999, table 10).

2.7.1.9. *The Chiru (Phantalops hodgsonii)*

The Chiru, also known as the *Phantalops hodgsonii*, is a medium-sized mammal in the Bovidae family. It is the only species in the genus known as *Phantalops*. Despite the similarities of inner and outer morphology of the Chiru to the morphology of antelopes, and its nickname being the Tibetan antelope, it was classified as its own genus after rectification of its taxonomical classification through studies of its molecular composition. The chiru has recently received a Near Threatened label by the IUCN due to the loss of habitat through both anthropogenic and climatic processes (IUCN SSC Antelope Specialist Group 2016).

The chiru has a very distinct snout, being very short and robust. This swollen snout would presumably have a very utilitarian function with regards to the high altitudes in which this species lives. Due to the enlarged nostrils, it could potentially help with breathing the thin air present at higher elevations. The chiru has a thick coat of wool on its body with varying hues. Most commonly, a brown with white wool coat is present in both genders, however this may also be a dark brown or grey coat. Sexual dimorphism is present within this species. Male chiru, the bucks, have dark-coloured stripes on their face and legs, which are usually black. Bucks also have thin horns which grow in a vertical direction with tips that curve at the end. These are not present in the female specimens (Prater 1971, 267).

The preferred habitat of the Chiru are open and arid conditions, mainly deserts, plateaus or valleys. The chiru, as the nickname Tibetan Antelope might already suggest, are currently not endemic to Pakistan. They are only extant on the Tibetan plateau and the size of this habitat is slowly decreasing through human construction and climate change. However, a large number of engravings does still characteristically represent the chiru with its unique horns, therefore it might be possible that the engravers would have either encountered the chiru or the species would have been endemic in the past (IUCN SSC Antelope Specialist Group 2016; Prater 1971, 268).

Chiru live in large herds. Their diet consists of grazing herbaceous vegetation, including grasses and herbs. In the summer, this type of vegetation can be encountered near river flats on the plateau and the herds are present at higher altitudes. However, in the winter, the Chiru descend to lower altitudes to feed on the vegetation in these regions. Consumption occurs mainly in small groups of chiru in the morning and the evening. The rest of the day, the chiru move towards rocky outcrops and elevated riches, where they create beds for themselves, to have a vantage point to see possible predators approach (Prater 1971, 268).

The chiru have a similar quadrupedal body type similar to other wild goat and sheep. There are, however, two defining characteristics for the chiru. First, its short, swollen snout. Unfortunately, this stubby snout is not represented well in the rock art assemblage. The second characteristic are its unique horns. The horns grow vertically and diverge at the top with tips that are curved forward. This has been the characteristic that has allowed for the identification of chiru motifs in the documented assemblage (fig. 36) (fig. 37).



Figure 36: A Chiril (*Phantalops hodgsonii*) depicted at the field station of Shatial (Fussman and König 1997, table 11).



Figure 37: A Chiril (*Phantalops hodgsonii*) depicted at the field station of Hodar (Bandini-König 1999, table 40).

2.7.1.10. *The Snow Leopard (Panthera uncia)*

The snow leopard, taxonomically known as *Panthera uncia*, is a carnivorous species in the family of Felidae, subfamily Pantherinae. It is well known for the white-yellow colour of the fur with the characteristic semi-circular black patterns, camouflaging the predator. Another iconic extremity of the snow leopard is its tail, which can grow up to one metre, presumably to aid with balancing the body during high-speed chases. The rest of its body is adapted to mountainous, high altitude habitation, as can be seen in a thick fur, a large nasal cavity and shortened limbs. This significant behavioural and morphological difference between high-altitude and low-altitude members of the Pantherinae subfamily places the snow leopard into a separate genus, *Uncia* (McCarthy and Chapron 2003, 12-14). Currently, its IUCN status is Endangered (McCarthy *et al.* 2017).

The snow leopard can currently be found on the higher altitudes of the Pakistani mountains, between heights of 3,000 to 4,500 metres, with a wide distribution reaching into other mountain ranges as well. In the past, its historical range would also have been the Central Asian Mountains. It prefers rugged, broken and barren terrain. However, it also appears in alpine grasslands, open coniferous forests and mixed scrub areas, making it an animal with a very diverse habitat. The snow leopard prefers to remain elusive (Anwar *et al.* 2011, 1077, 1080; McCarthy and Chapron 2003, 13-14).

The modern-day diet of this predatory animal in the consists mainly of domestic livestock with a less significant addition of wild animals, mostly large mammals. The livestock consisted of domesticated sheep, goat, cattle and yak. The consumed wild animals consisted mostly of the Siberian ibex and the Markhor with Ladakh urial and Bharal also present, albeit in smaller quantities. Smaller wild mammals, including hare, marmot and pika also contribute to the diet (Anwar *et al.* 2011; McCarthy and Chapron 2003, 13-14). Before the domestication of the goat, it would have fed significantly more on the larger mammals.

The snow leopard is currently present in small numbers in the Karakoram mountain range, as the modern-day population densities of its prey, ungulates, and the subsequent biomass availability is limited due to anthropomorphic processes. This leads them to feed on grazing domesticated animals. As can be imagined, this is not beneficial for the herders, as livestock production is their main subsistence strategy, resulting in retaliatory killing of the predators to prevent livestock depredation, upsetting the prey-predator balance (Anwar *et al.* 2011, 1077-1079; Khan 2016, 222-223; McCarthy and Chapron 2003, 13-14, 29-30).

The Snow Leopard can be identified in the rock art assemblage through several characteristics. Firstly, it has a long tail, which is usually extended in a straight line from the pelvic region backwards, or it is curved upwards (fig. 38). The fur differs per depiction, usually having a compartmentalized or spotted pattern on the body. Other depictions have an empty bodily section, save for a singular flower near its torso. Lastly, it is commonly portrayed with its mouth opened, baring its teeth.

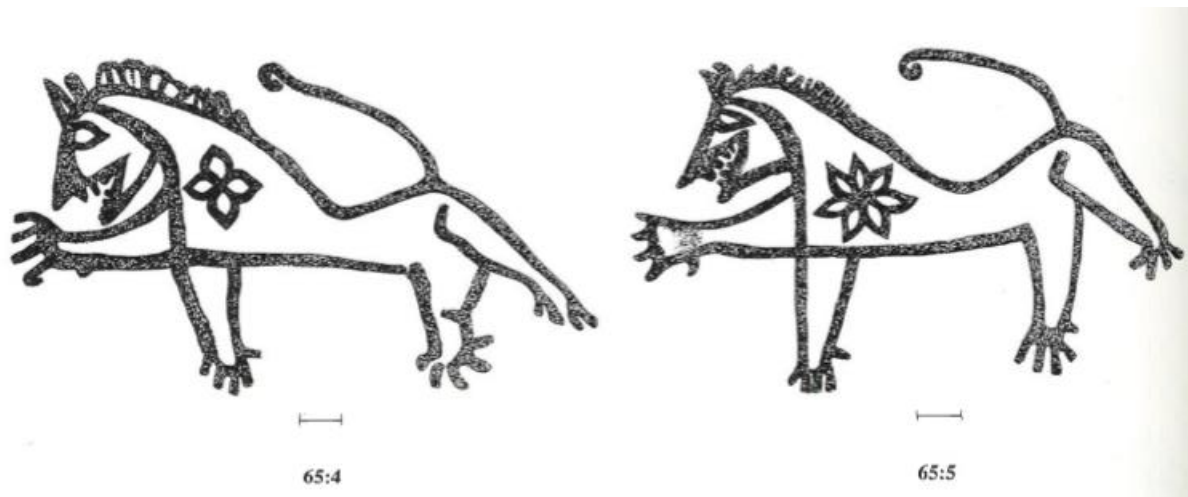


Figure 38: Multiple snow leopards (*Uncia uncia*) depicted at the field station of Hodar (Bandini-König 1999, table 34).

2.7.1.11. *The Tiger (Panthera tigris)*

The tiger, taxonomically known as *Panthera tigris*, is the second large carnivorous member of the Felidae family, subfamily Pantherinae, on this list. According to the IUCN, the Tiger is currently Endangered. Only 2,000 to 3,000 mature individuals are left, and these numbers are rapidly decreasing. The tiger is currently not an endemic species in Pakistan as it has gone extinct (Goodrich *et al.* 2015).

The tiger has several very recognizable characteristics. First of all, the colour of its short fur coat ranges from white to orange with the darker colours on the back, head, tail and the outsides of the legs of the tiger and the lighter on the near the belly and the insides of the legs. Imposed upon these colours are the characteristic black stripes perpendicular to the spine. These are located on the belly, back, face, legs and tail of the tiger. Unlike snow leopards, the tail is not very long and not very bushy, as the tiger does not just rely on agility, but also on brute force. Yet, despite its large size and considerable weight, the tiger can move with grace and speed in specific circumstances, such as swimming or catching prey (Prater 1971, 65-66).

The tiger is not as widespread anymore as it used to be due to construction projects, resource gathering and overhunting of animals. Usually these animals are found in forests, jungles, and grasslands. In marshy areas, it is possible that the tiger lives a near-amphibious lifestyle. The perfect environments for tigers to stay in are chosen based on three factors, the prey, shade, and water. The tiger is even known to have frequented an altitude of approximately 3,000 to 4,000 metres (Goodrich *et al.* 2015; Prater 1971, 66).

The tiger is a nocturnal predator who feeds between sunset and dawn, however, there are exceptions where the tiger also hunts during the day, under extreme stress or weather conditions. The tiger hunts a huge variety of large prey, necessary to sustain itself. The prey includes elephants, goats, sheep, buffalo, and even other members of the Felidae family, ergo panthers and other tigers. If it is hungry, it will also eat other types of meat as well to have at the least a little sustenance. In areas nearby humans, tigers are prone to killing livestock, such as cattle and sheep, and even humans (Prater 1971, 66).

The tiger has several characteristics which make it easy to identify (fig. 39) (fig. 40). The most characteristic aspect of the tiger motifs in the documented Karakoram assemblage are the stripes. Although these have not been carved all over the body, they are still unique and therefore representative for this species. Other characteristics include very pronounced ears. In the engravings, the tail is thin, similar to the thin tail of real tigers. The only instance in which tigers were represented was in the Starving Tigress Jataka, so it is unknown whether these animals might have frequented the high Karakoram mountains or if the carvers merely wanted to portray the jataka scene.

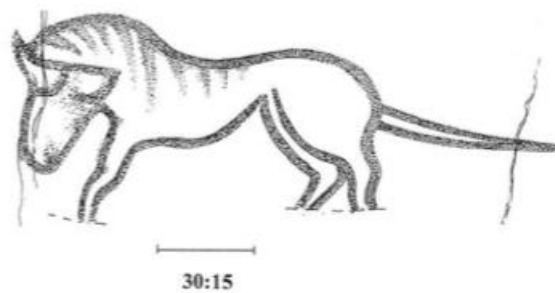


Figure 39: A Tiger (*Panthera tigris*) depicted at the field station of Chilas-Bridge (Bandini-König 2003, table 8).

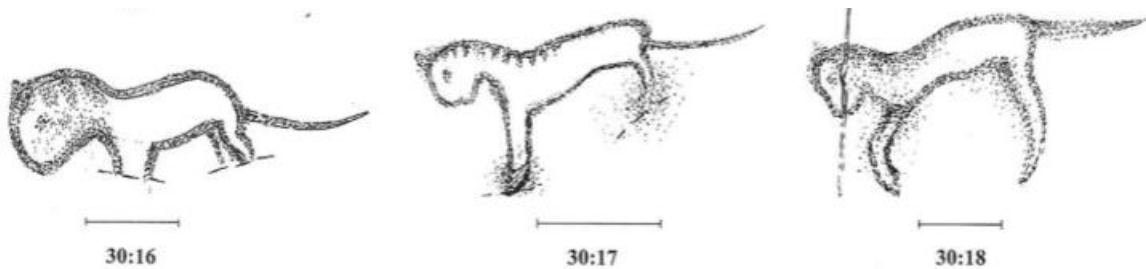


Figure 40: Multiple tigers (*Panthera tigris*) depicted at the field station of Chilas-Bridge (Bandini-König 2003, table 8).

2.7.1.12. *The Red Fox (Vulpes vulpes)*

The Red Fox, known as *Vulpes vulpes*, is a small member of the Canidae family. Currently, the Red Fox is listed as Least Concern according to the IUCN standards, as the animal is widespread across multiple continents all over the world, making it one of the most stable species to be described (Hoffmann and Sillero-Zubiri 2016).

The Red fox is an animal which has an elongated slender body and small limbs. Its fur is described as being long and silky. The ears of the Red Fox are large in proportion to the body, characteristic of the Red Fox are the black backs found on the ears. It has a large puffy tail, with a white tip at the end, distinguishing it from other Indian foxes. Its fur is usually red, owing its name to this colour. However, other colours are also known, such as yellow, grey, silver, and black. After this thick fur has been shed in the spring, only the underfur will be visible which gives the Red Fox a grey to brown hue (Prater 1971, 128-129).

The explanation for relating the rock art of True Foxes to this fox as opposed to another Indian fox is the preferred habitat of the species. As mentioned before, the red fox is a species which can be encountered in many different parts of the world, including on higher altitudes. They can be found up to an elevation of 4,500 metres, therefore it is not improbable that the red fox would have been present in the Karakoram mountain region. A subspecies of the red fox, which is found in higher altitudes, usually in the Himalayas, is called the *Vulpes vulpes montana*. It prefers dry climates over wet climates, as can be seen by its distribution. The preferred habitat would be either brushwood and near rivers and streams, it does not prefer the forest (Hoffmann and Sillero-Zubiri 2016; Prater 1971, 128-129).

The animals burrow themselves into the ground, underneath or amongst rocks and vegetation. They are nocturnal predators, usually going out to hunt at night. This behaviour can be changed when it is present in extreme conditions. Foxes tend to live either alone or as a duo, this is also reflected in their mating needs, they stay with one partner until either one of them dies. The major part of their diet consists of meat, especially rodents and ground birds, with possible seasonal variation, including fruits and honey (Prater 1971, 129).

The Red Fox is difficult to distinguish from other members of the Canidae family. The red fox does have some characteristics which separate them from the other species, including its slender, elongated body, the significantly elongated ears and bushy tail, however, as most of the rock art carvings consist of simple crude drawings without any scale, it remains difficult to identify the red fox (fig. 41) (fig. 42).

2.7.1.13. *The Grey Wolf (Canis lupus)*

The Grey Wolf, taxonomically known as *Canis lupus*, is a large member of the Canidae family. According to its current IUCN rating, it is an animal of Least Concern. Similar to the red fox, it has a large spread over the majority of the northern hemisphere in different biotopes (Boitani *et al.* 2018).

The grey wolf can be distinguished from the rest of the Canidae family by its large size, the significantly larger skull, and larger teeth as well. The colour of the Wolf varies. Usually it has a white or greyish fur with the possibility of black spots, changing based on the seasonality, in the summer it has a whiter fur, whilst in the winter, it has a darker, more grey tone. Uncommonly, some wolves which live in mountainous regions can have black fur as well, however these are rarely seen. These furs might contain white and grey spots and the underwool might have a lighter colour as well. The wolves which are found in the mountains usually have a larger and heavier frame (Prater 1971, 125).

The grey wolf has a very widespread distribution, across multiple continents. According to the IUCN the preferred habitat and the ecology of the grey wolf are woody areas, arid and dry regions, like deserts and mountains, shrub-, grass-, and wetlands. In India, the wolves are commonly seen in open regions, like plateaus or steppe climates. The wolves that live in the mountains have a seasonal pattern. In the winter, they descend to the valleys alongside grazing herbivores and other prey. During the summer, they return towards the snowline, again, alongside the possible prey (Boitani *et al.* 2018; Prater 1971, 125).

The grey wolves seek refuge in the available caverns and caves, or amongst large thickets of vegetation, depending on the climate and current conditions. The grey wolf hunts both at day and at night, increasing the odds of catching sustenance, which is necessary with a larger body to sustain. Their diet consists solely of meat. The available meat is also influenced by seasonality. Usually, in remote areas, wild sheep, goat and gazelle are preyed upon in the winter, whilst in the summer the wolves hunt smaller animals including rodents. It can also occur that the wolf finds itself nearby human settlements, resulting in the grey wolves consuming the livestock, including domesticated goat and cattle (Prater 1971, 125-126).

The Grey Wolf is difficult to distinguish from other members of the Canidae family. The grey wolf does have several characteristics which separate them from the other Canidae species in this list, including the significantly larger size and weight, and the increased size in skull and teeth. However, again, as the largest part of the documented rock art assemblage consists of crude and simple drawings, it is virtually indistinguishable from other Canidae family members (fig. 41) (fig. 42).

2.7.1.14. The Domestic Dog (Canis lupus familiaris)

The domestic dog, taxonomically known as *Canis lupus familiaris*, is a subrace of the grey wolf and a direct result of a domestication event; however, details of the domestication process and the origins of the domesticated dog are as of yet unknown. Dog domestication is the first domestication event instigated by humans. It is hypothesized that a larger herd of wolves present in Eurasia might have been the progenitors of the modern-day domestic dog. Domestication can be seen as a specific pathway of evolution which can be traced back to anthropogenic processes, either intentional or unintentional.

As the domestic dog is derived from wolves, it has very similar characteristics, making identification or categorization more difficult. Domestic dogs are known to have a morphologically smaller body size, resulting from a symbiotic relationship with humans. However, as scale is not portrayed, or at least not discernible, within the rock art, dogs and wolves are nigh inseparable as categories (fig. 41).

The only factor which might contribute to the identification of domestic dogs is the correlation of the zoomorphic motif with an anthropomorphic motif. Through their correlation, a connection of symbolism can be identified between the two motifs. An example of this are hunting scenes, these include humans with weapons drawn and the prey or the target of the hunt, occasionally members of the Canidae family are depicted in this scene as well. When hunting scenes are created, humans and dogs face the same direction and are hunting the same animal, multiple dogs can be present with a singular human as well. Their symbiotic relationship is presented in the engraving. Correlation between the two types of motifs is currently the only method to separate domesticated from non-domesticated animals (fig. 42).

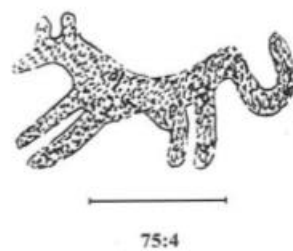


Figure 41: A Canid, either a fox, wolf, or dog, depicted at the field station of Ba Das Ost (Bandini-König 2014, table 32).

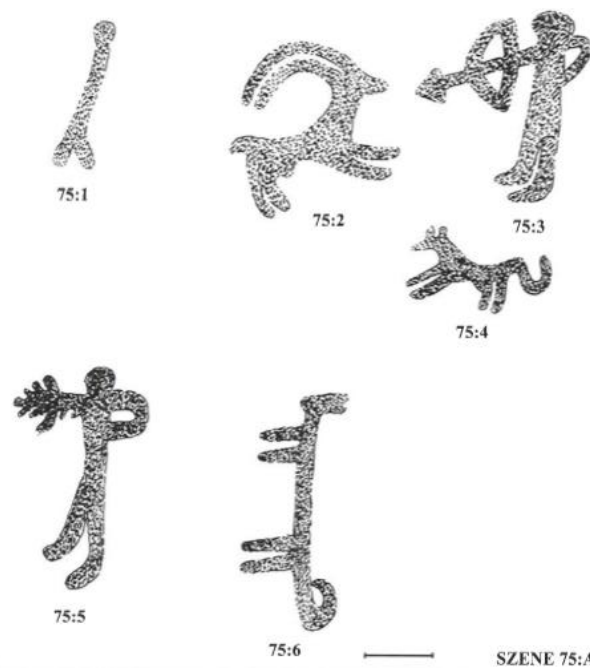


Figure 42: A domesticated dog (*Canis familiaris*) depicted in a hunting scene near the field station of Ba Das Ost (Bandini-König 2014, table 43).

2.7.2. Animal Identification Profiles – Aves

The next section is devoted to the characterization and description of the limited number of identified members of the Aves Class, commonly known as birds. Only the Eagle is described in detail, as the eagle was the only identified taxa with a significant presence in the zoomorphic rock art assemblage, followed by a general description of unidentified birds.

2.7.2.1. The Golden Eagle (*Aquila chrysaetos*)

The Golden Eagle, taxonomically classified as *Aquila chrysaetos*, is one of the most widespread birds in the Accipitridae family. According to IUCN, the bird has a current label of Least Concern, due to the large number of current mature individuals being 100,000 to 200,000 (Birdlife International 2016).

The Golden Eagle is the largest eagle in its genus, *Aquila*, as evidenced by its wingspan of approximately 2.3 metres. This large bird can be recognized by its golden nape feathers, confirming their name as the Golden Eagle. Furthermore, it has a grey beak and usually brown or black eyes. Its legs have an abundance of feathers, with large feet that have large talons to catch its prey (Birdlife International 2016).

The preferred habitat of the Golden Eagle are open landscapes, both desert-like and mountainous, with differing elevations ranging to 4,000 metres. In rare cases, it has been seen up to 6,000 metres above sea level. The birds are sedentary, indicating that they will return to their own nest after the hunt. The nests are made from sticks and gradually build up through time, culminating to a nest with a potential diameter of about two metres (Birdlife International 2016).

The diet of the Golden Eagle consists of small prey, usually between 500 grams up to 4,000 grams. The exact prey depends per environment, but it includes mammals, birds and reptiles, amongst other things (Birdlife International 2016).

The Golden Eagle can be identified in the rock art assemblage by two characteristics. Firstly, the eagle is always portrayed with its wings spread, in a stance which emulates flight or the preparation or act of flying. Secondly, the eagle, combined with the spread wings, has a semi-triangular tail, with the tip of the triangle nearest the body, consisting of multiple feathers (fig. 43).

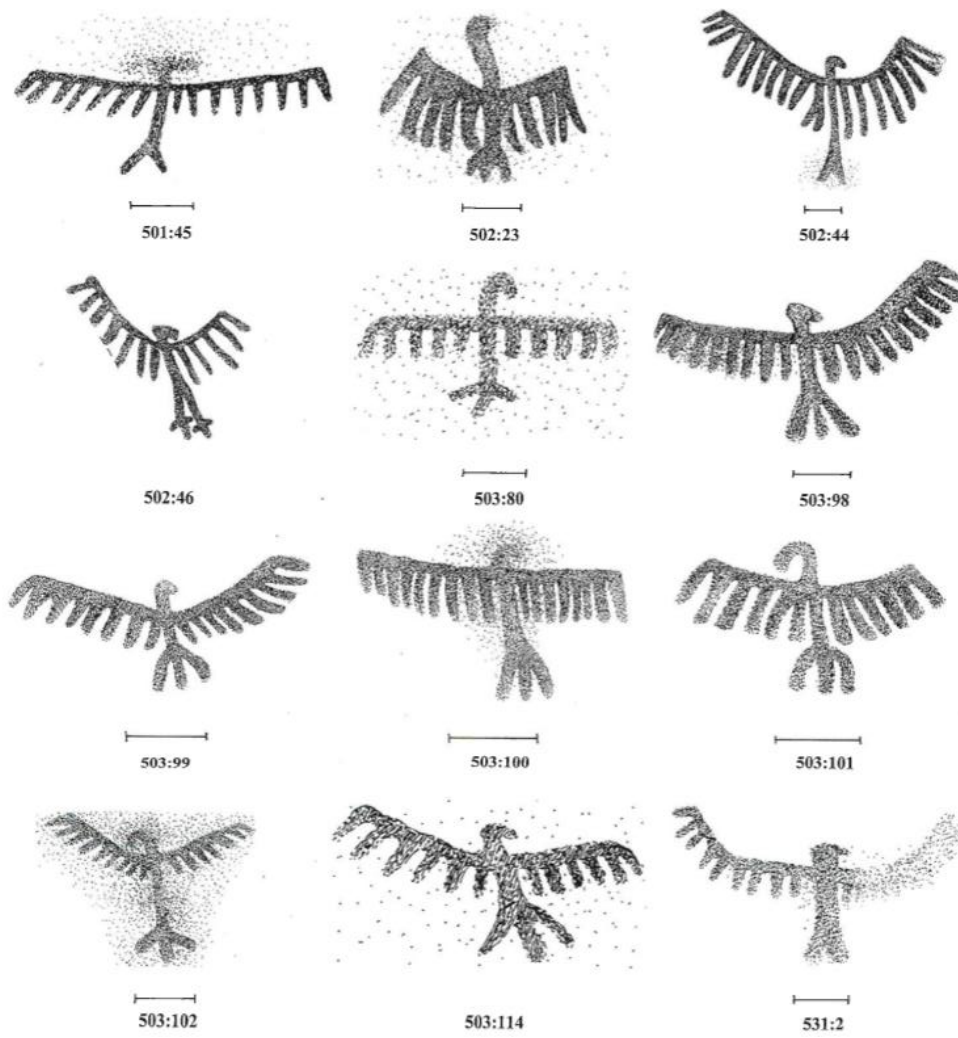


Figure 43: Multiple eagles (*Aquila chryseatos*) depicted at the field station of Thalpan (Bandini-König 2009, table 32).

2.7.2.2. Aves

The other birds which have been identified were either carved too simple or too crude to be identified as a specific genera or species.

A general shape of bird motif can be identified, consisting of a curved body with an elongated neck. The head ends in a beak. Furthermore, the extremities consist of two legs protruding downwards, occasionally with split toes, and occasionally wings. Lastly, several Aves have a tail, usually portrayed with elongated feathers (fig. 44).

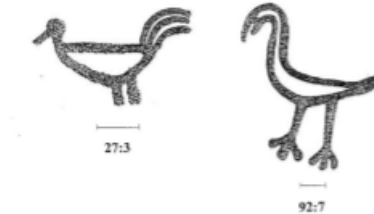


Figure 44: Unidentified Aves depicted at the field station of Gichi Nala (Bandini-König and von Hinüber 2001, table 66).

This category also includes the animals which were depicted in the Jataka tales and the pheasant. These underrepresented species and genera were not abundant enough to contribute to this literary research.

2.7.3. Animal Identification Profiles – Reptilia

One of the lesser represented Classes are the Reptilia. These make up approximately 1.5% of the entire assemblage. Contrary to the quadrupedal body types omnipresent throughout the Mammalia Class species, the Reptilia Class consists of multiple body types, two of which could be identified within the documented Karakoram rock art assemblage.

A short description of the portrayed Reptilia, Serpentes and unidentified Reptilia, will be given in this chapter.

2.7.3.1. *Serpentes*

The Serpentes was the singular identified family from the Reptilia Class. The snakes which were identified in the assemblage could not be classified to genus or species level.

The identification of Serpentes is relatively easy, as the family has a different body type than Mammalia, ergo moving away from quadrupedal locomotion. In the rock art assemblage, Serpentes are presented as a flowing line with a circular head attached to one end (fig. 45). Occasionally, a tongue can also be discerned in the carving. Due to this unique shape, it is very recognizable. However, this unique shape also has drawbacks as well. The long flowing line does not show any patterning or any other recognizable element, making it difficult to identify the snakes beyond the level of family, Serpentes.



Figure 45: A member of the Serpentes family found near the field station of Oshibat (Bemmann and König 1994, table 11).

2.7.3.2. Reptilia

Other Reptilia which had been identified in the documented Karakoram assemblage did not have any characteristics allow for an identification on the level of species, genus or even family. It is however certain that these motifs do not represent mammals or birds. The body type appears to suggest a reptilian representation (fig. 46). These motifs have been categorized as Reptilia without any further subdivision.



Figure 46: A possible Reptilia specimen found near the field station of Oshibat (Bemmann and König 1994, table 34).

The next chapter is dedicated to the spatial plotting of the identified motifs to study the spatial distribution of zoomorphic rock art throughout the Karakoram mountain range.

Chapter 3. Plotting the Zoomorphic Spatial Distribution

This chapter focuses on the plotting of the available spatial information found in the documentation. Through the plotting of the spatial data, it becomes possible to study the spatial distribution of the drawn zoomorphic rock carvings. Spatial distribution maps have been created for the entire documented assemblage of Karakoram rock art and published by the Heidelberg University, including Buddhist motifs, inscriptions, and zoomorphic motifs. By separating the zoomorphic spatial data from the non-zoomorphic motifs, and by separately plotting and visualizing this data, spatial patterns in the zoomorphic motifs become more apparent. For the purpose of this thesis, as has been mentioned before, only the drawn zoomorphic motifs will be used. During the identification of the drawn zoomorphic motifs, it became apparent that there is a relatively large number of unidentifiable quadrupedal and mammal motifs. The addition of this set of motifs would have little value on the maps plotting the spatial distribution, therefore these will be secluded from the spatial analysis. During the identification, as can be seen in Appendix B, a group known as Mounted Animals was also designated. In chapter 2, Mounted Animals were added to unknown quadrupeds as they were ambiguous, however, in this chapter, the category of Mounted Animals will not be excluded, like the other quadrupeds, as they will be represented in the Mounted Animals faunal category on the maps. Unidentifiable Reptilia and Aves are, however, still included, as they represent niche and underrepresented motif categories, therefore, their presence does have value on a visualization of the spatial distribution. The number of motifs and rock art locations will be used in conjunction to create the average number of rock art carvings per rock art location for each field station, therefore, substations will not receive an average, as the substations in the following maps were solely distinguished between, as part of this thesis, to enable for a well-structured visualization of the rock art locations.

By studying zoomorphic patterns, new insights might be revealed regarding the location, clustering and composition of rock art carving locations, subsequently allowing for an analysis of human-animal and human-environment interactions. To allow for the plotting and visualization of the zoomorphic spatial patterns, maps of the distribution of zoomorphic rock art have been created for each documented field station, which can be located on figure 19 and 20 (fig. 47) (fig 48).

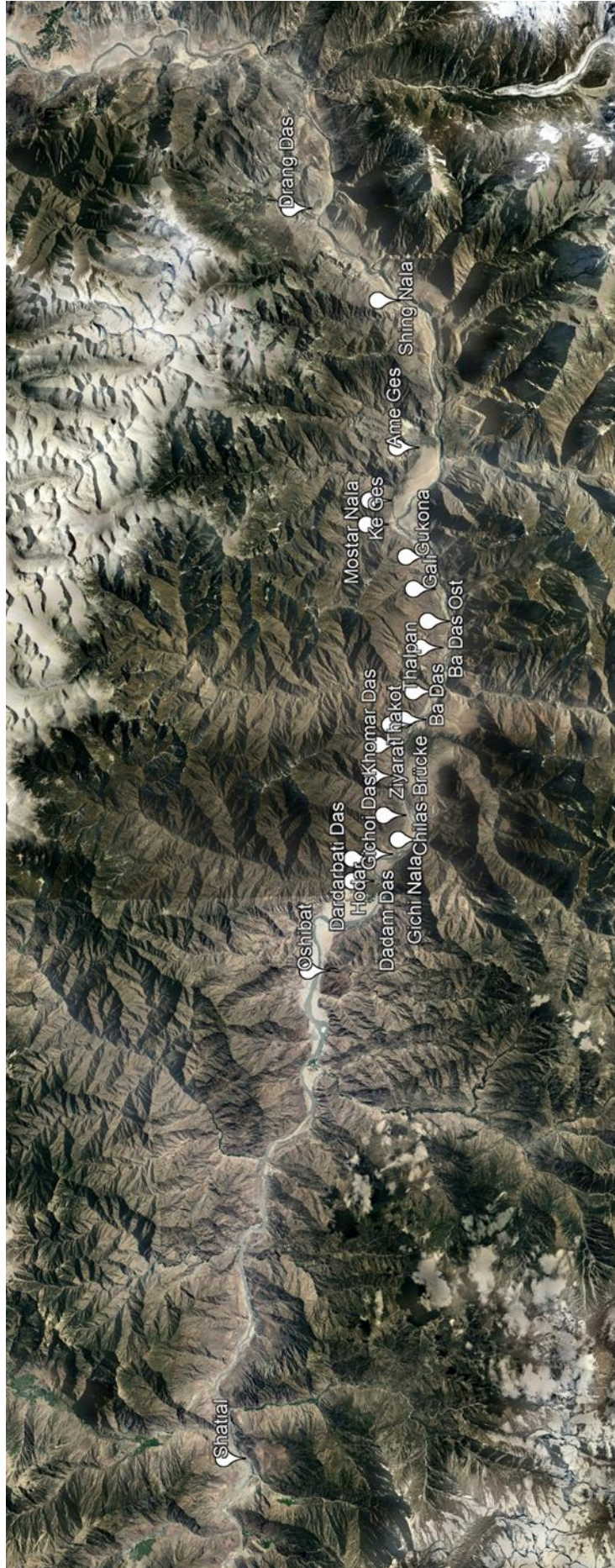


Figure 47: A map of the research area presenting the location of the field stations where documentation of rock art carvings has occurred (after Google Earth).

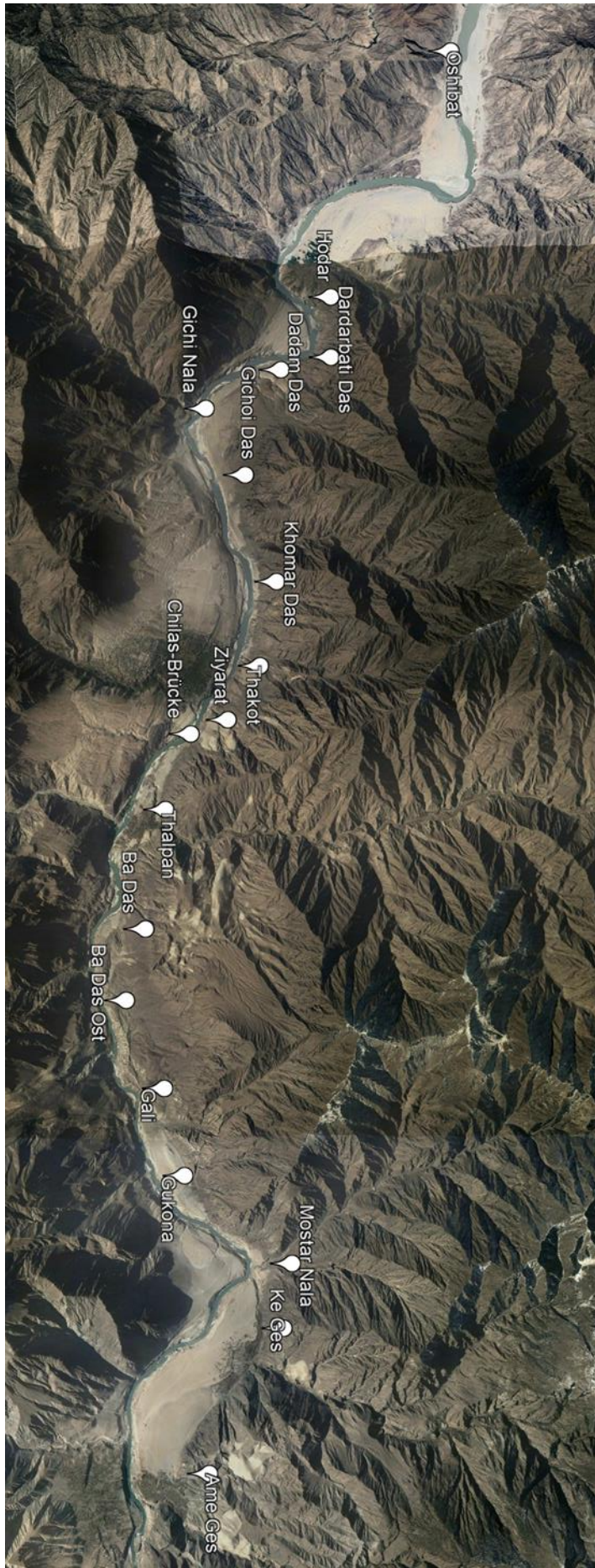


Figure 48: A map detailing the cluster of field stations near the Chilas-Thalpan area (after Google Earth).

Two types of map have been produced per field station, maps based on the location of the zoomorphic rock art carvings and maps based on the composition of the rock art locations.

The locational maps have a similar layout as the field station map above (fig. 20), focusing on the placement of zoomorphic rock art locations within the geographical environment. The locational maps depict white markers with associated numbers; these numbers denote the rock art locations that have been identified chronologically by the German-Pakistani archaeological team per field station. The MANP numbering system is used. However, as this system also includes other rock art carvings, and not every rock art location features zoomorphic motifs, visual plotting results in the absence of non-zoomorphic rock art locations on the locational maps. The presence of a marker on the map thus indicates the presence of at least one zoomorphic taxon at that location. Only rock art locations with depictions of identifiable zoomorphic motifs will be numbered and visualized on the locational maps, thus excluding the unidentifiable quadruped and Mammalia category. The locational maps will be used to define clusters of rock art locations. The definition of a cluster for the purpose of this thesis is the presence of a close conglomeration of five or more rock carving locations, based on grouped proximity or a unique presence within the landscape.

The compositional maps consist of pie charts based on the composition of the different represented zoomorphic motifs per rock art location. These pie charts reflect the relevant faunal taxa in taxonomical order: Reptilia, Aves, Elephantidae, Rodentia, Camelidae, Suidae, Equidae, Cervidae, Bovidae, Felidae, and Canidae. Per rock art location, if a taxon is present in a pie chart, it indicates the presence of the taxon at that location. If the taxon is not represented in the pie chart, it indicates the absence of the taxon at that location. Portraying the numerical relative division of motifs within a rock art location goes beyond the scope of this thesis, however, future research should be done into the spatial visualization of the abundance of motifs.

If every species had to be plotted individually, the maps would become unclear; therefore, broader taxonomical taxa have been used to plot the identified zoomorphic carvings. Due to the underrepresentation of reptiles (n=1.37%) and birds (n=2.19%) within the documented rock art assemblage, they have been categorized as their Classes, respectively Reptilia and Aves. The Mammalia Class has been subdivided into families, as the majority of zoomorphic motifs (n=96.44%) can be identified as belonging to this Class, necessitating the creation of distinction through detailed categorization of the mammal families. The depiction of mounted animals will also be represented in the distribution maps to reflect the direct correlation between fauna and a possible anthropomorphic presence, or human-animal interactions, within the assemblage. The term faunal category will be used in the legend and subsequent analyses of the maps for the different depicted zoomorphic motifs, as mounted animals are not a taxonomical category, or taxon. As mentioned before, unidentified quadrupeds will not be visualized on the map, which is the reason for a discrepancy between the number of visualized motifs on the maps and the results of the identification, as can be found in chapter 2.6..

The Geographical Information System, or GIS, which was used to create the following maps, is a Free and Open-Source Software (FOSS) known as QGIS. The software is constantly being updated with new features, effectively allowing for software with professional capabilities without the purchase of an expensive license (qgis.org). The backdrops of the following maps have been taken from Google Earth (www.earth.google.com).

When making maps based on the distribution of the Karakoram rock art, there are several aspects of the available documentation as provided by the German-Pakistani archaeological team that must be considered. More specifically, 1) the inherent bias in sources of spatial information between older and newer *Materialien zur Archäologie der Nordgebiete Pakistans* and 2) the accuracy of the documented spatial information (Bandini-König 1999; Bandini-König 2003; Bandini-König 2005; Bandini-König 2007; Bandini-König 2009; Bandini-König 2011; Bandini-König 2014; Bandini-König and von Hinüber 2001; Bemann 2005; Bemann and König 1994; Fussman and König 1997).

1) The recorded spatial information within the documentation consists of a multitude of different maps per field station. Each MANP volume included maps as appendices. The types of map can be subdivided into two distinct categories. Firstly, the spatial information that was included in the older MANP volumes consists of maps based on drawings. Isolines are the main referential characteristics, alongside the relatively little anthropogenic structures, placing the spatial location of rock art within this frame of reference. This poses problems when correlated with topographical data, especially with geographical software such as Google Earth, as the height measurements and isolines are difficult to use in conjunction with a two-dimensional backdrop. If a MANP map does not have sufficient reference points, it becomes significantly more difficult to plot the spatial distribution, therefore, it is possible that the created locational maps differ, therefore a slight margin of error has to be acknowledged. Secondly, the spatial information which was included in the more recent MANP volumes consists of maps similar to the ones presented in this thesis. The MANP maps are imposed on a backdrop of the geography of the Karakoram mountain range retrieved from an older version, and less detailed version, of Google Earth. The similarities in the methodology of plotting spatial distribution allowed for the more accurate pinpointing of the rock art locations based on similar visual geographical characteristics, used as reference points, between the MANP maps and the maps created for this thesis.

The maps included in the MANP volumes referred to the general location of all rock art carvings, without distinguishing between different categories, including Buddhist imagery, inscriptions, and zoomorphic motifs. Therefore, the creation of new maps is a necessity to separate the zoomorphic motifs from the non-zoomorphic art assemblage and to visualize the distribution solely of the zoomorphic rock carvings.

2) Furthermore, there is also the problem of accuracy. The scale of the maps differs per field station, resulting often in maps presenting the distribution of rock art over large distances. This affects the accuracy of the exact location of the rock art, as a larger scale results in larger inaccuracies. Moreover, the level of accuracy of topographical information retrieved from Google Earth does not allow for the precise pinpointing of rock art locations. However, despite these inherent inaccuracies, the locational distribution maps have been created based on the most accurate available locations of zoomorphic rock art.

To highlight the differences in motif composition, the pie chart maps, and the subsequent locations of the rock art, have been altered by increasing the distance between the actual location and the location of the pie chart in the map to try to avoid overlap of individual pie charts as much as possible. The change was made to allow for a general overview of the composition of zoomorphic motifs per location within a singular map, making the maps featuring composition less accurate than the locational maps.

Despite several inherent difficulties with the material, the creation of these distribution maps with the available documented data is a significant step towards the advancement of our currently basal understanding of the general Karakoram rock art within its broader geographical and topographical context. Furthermore, it provides in-depth insights into the zoomorphic rock art within its environmental, conglomerative, and individual context. The following section presents the distribution maps of the zoomorphic rock art along with descriptions of the position of the rock art and field stations within the environment and the different compositions that are present at each rock art location and field station. To study the available material, clusters will be identified, and each field station will be analysed to give general interpretations concerning the presence of depicted zoomorphic motifs within the Karakoram mountain range.

3.1. Oshibat

The Oshibat field station is located alongside the Indus river (Bemmann and König 1994). A total of 41 zoomorphic rock art locations have been identified. A total of 155 zoomorphic motifs, disregarding the unknown quadrupeds, have been identified. The average carvings per rock can be calculated to 3.78 zoomorphic motifs per rock art location.

The locational map presents a total of four identifiable clusters at Oshibat (fig.49). The largest of these clusters can be found on the eastern side of the field station, consisting of 11 rock art locations (location 24-35, 89, 100-104), followed by a smaller cluster in the middle, comprised of nine carving locations (locations 60-73). Two more clusters can be identified on the eastern side of the field station, one consisting of eight rock art locations (locations 38-47, 106) and one comprised of six carving locations (locations 4-22). These clusters are most prominently located in the eastern area of Oshibat.



Figure 49: A map showing the locations of rock art carvings at the field station of Oshibat (after Bemmann and König 1994; after Google Earth).

The compositional distribution map shows that there is a large variety of motifs from different faunal categories present within the Oshibat assemblage, as a total of seven taxa have been identified, Reptilia, Elephantidae, Rodentia, Equidae, Bovidae, Felidae, Canidae, alongside the category of mounted animals (fig. 50). The three most prominent species are respectively Bovidae, Canidae, and Mounted Animals. The largest variety is reflected in the clusters on the eastern side, with two clusters portraying five faunal categories each. The cluster in the middle consists of four categories. One cluster on the eastern side of the field station is similarly composed of four categories. The zoomorphic rock art locations that have not been categorized as being part of a cluster depict Bovidae and Canidae motifs. The majority of the identified faunal categories can be identified within the clusters.

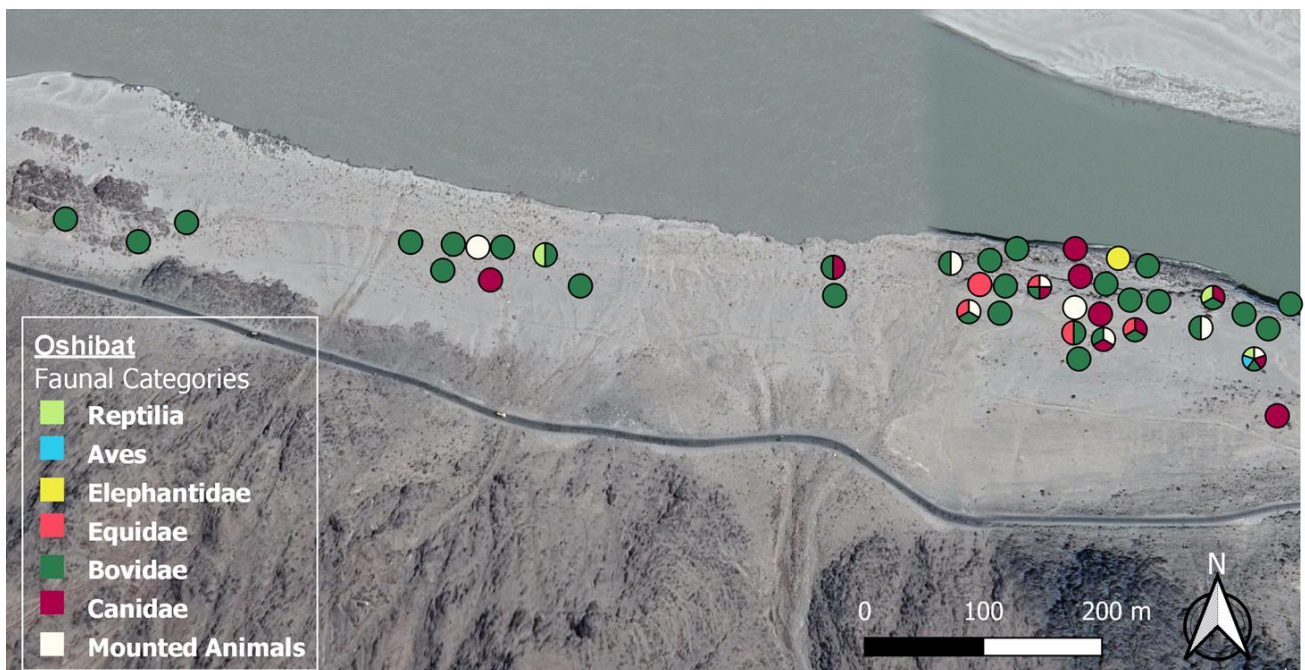


Figure 50: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Oshibat (after Bemmann and König 1994; after Google Earth).

3.2. Shatial

The field station of Shatial is located on the riverbanks of the Indus River (Fussman and König 1997). As the documentation of the field station covers a significantly large area, which would be difficult to visualize on a singular map, Shatial will be subdivided into two smaller sub-stations: Shatial_1 in the South and Shatial_2 in the North (fig. 51).



Figure 51: A map of the Shatial field station differentiating between the sub-stations of Shatial_1 and Shatial_2 (after Fussman and König 1997; after Google Earth).

A total of 102 zoomorphic motifs have been identified, excluding the unknown quadrupeds, at the field station of Shatial. The combination of the two sub-stations shows that there are a total of 36 rock carvings locations, resulting in an average of 2.83 carvings per rock art location.

3.2.1. Shatial_1

At the sub-station of Shatial_1, a total of 14 rock art locations are located (fig. 52). Out of these 13 locations, one cluster can be identified in the south-western corner. This cluster consists of seven rock art locations (locations 17-40).



Figure 52: A map presenting the locations of zoomorphic carvings at rock art locations at the sub-station of Shatial_1 (after Fussman and König 1997; after Google Earth).

The map that presents the composition shows that a total of seven taxa could be identified at Shatial_1, Reptilia, Aves, Elephantidae, Camelidae, Equidae, Bovidae, and Canidae (fig. 53). The three most prominent species at Shatial_1 are respectively Bovidae, Camelidae, and thirdly Aves. The singular cluster (locations 17-40) shows a large variety of zoomorphic motifs, with six out of seven taxa represented. This cluster is the largest documented conglomeration of Camelidae. The rock art locations beside the cluster depict Bovidae and Canidae.



Figure 53: A map presenting composition of zoomorphic carvings at the sub-station of Shatial_1 (after Fussman and König 1997; after Google Earth).

3.2.2. Shatial_2

At the sub-station of Shatial_2, a total of 22 rock art locations could be identified (fig. 54). Out of these 22 locations, one cluster could be identified, present in the centre of the Shatial_2 locational map. This cluster consists of 12 carving locations on an elevated position within the landscape (locations 207-223).



Figure 54: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Shatial_2 (after Fussman and König 1997; after Google Earth).

The compositional map does not expand upon the faunal categories identified in Shatial_1, rather, similar taxa can be found at Shatial_2. A total of four taxa could be identified, Aves, Equidae, Bovidae, and Canidae (fig. 55). The three most prominent species are respectively Bovidae, Canidae, and Aves. The singular identified cluster (locations 207-223) consists of each of the identified taxa, Aves, Equidae, Bovidae, and Canidae. The rock art locations around the cluster depict Aves, Bovidae, and Canidae.

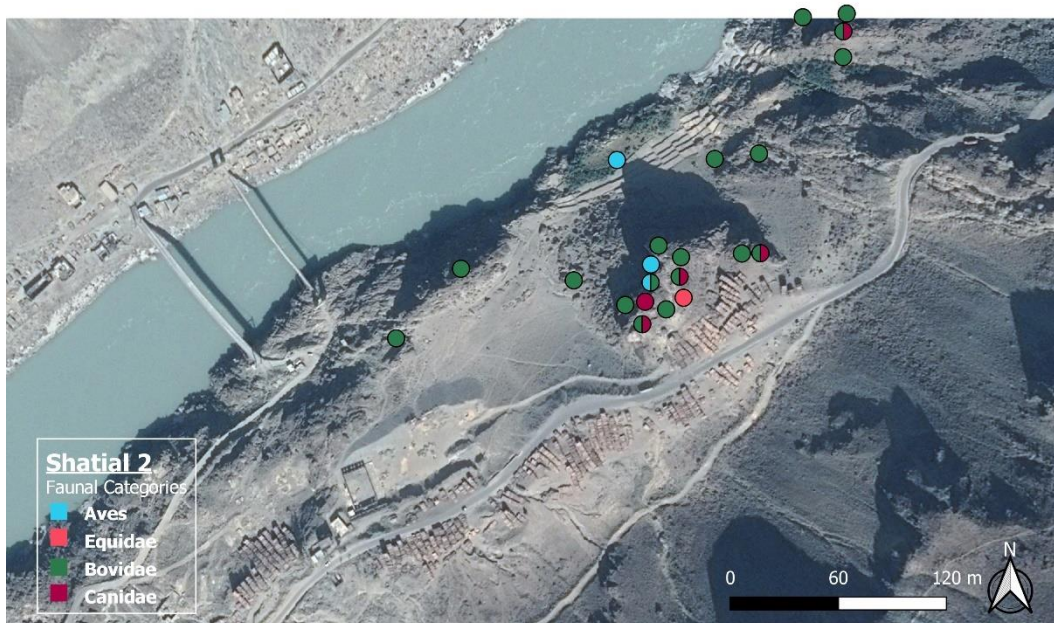


Figure 55: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Shatial_2 (after Fussman and König 1997; after Google Earth).

3.2.3. Shatial – Overview

The locational maps of Shatial_1 and Shatial_2 allowed for the identification of two clusters, one cluster at Shatial_1 (locations 17-40) and the other one at Shatial_2 (locations 207-233) (fig. 52) (fig. 54). The majority of the rock art locations can be found within these clusters, 19 out of 36 locations. A total of seven taxa could be identified at Shatial, Reptilia, Aves, Elephantidae, Camelidae, Equidae, Bovidae, and Canidae (fig. 53) (fig. 55). The three most prominently depicted species at the field station of Shatial are Bovidae, Aves, and Canidae. The cluster in Shatial_1 shows a large variety, being the only locations in the Shatial field station to depict Camelidae, animals associated with travel and exchange, and Elephantidae motifs. Every identified faunal category is present within a cluster, underrepresented taxa, consisting of Camelidae and Elephantidae, are not represented outside of the clusters. The largest documented cluster of Camelidae might reflect a place of importance for travellers, caravans, and exchange due to the inherent associations of camels with trade networks. The cluster in Shatial_1 features one of the Jataka scenes which was discussed in chapter 2.5.4., the Sibi Jataka, expanding upon the idea of Shatial being a significant place along the Karakoram Indus River trade route.

3.3. Hodar

The Hodar field station is located alongside the Indus river (Bandini-König 1999). The locational map shows a total of 85 rock carving locations. 649 rock art carvings have been positively identified at the field station of Hodar, resulting in an average of 7.64 carvings per rock art location.

The rock carving locations are relatively widespread throughout the landscape, however, the Hodar field station encompasses a significantly small area (fig. 56). Despite the small size of the field station, approximately 650 carvings are located at Hodar. Even though the majority of the rock art is strewn throughout the landscape, several clusters can still be identified. In the northwestern corner of the locational map, a small cluster consisting of seven rock art locations can be identified (locations 9-18). Another cluster is found to the east of the centre of the map, consisting of eight rock art locations (locations 99-106).

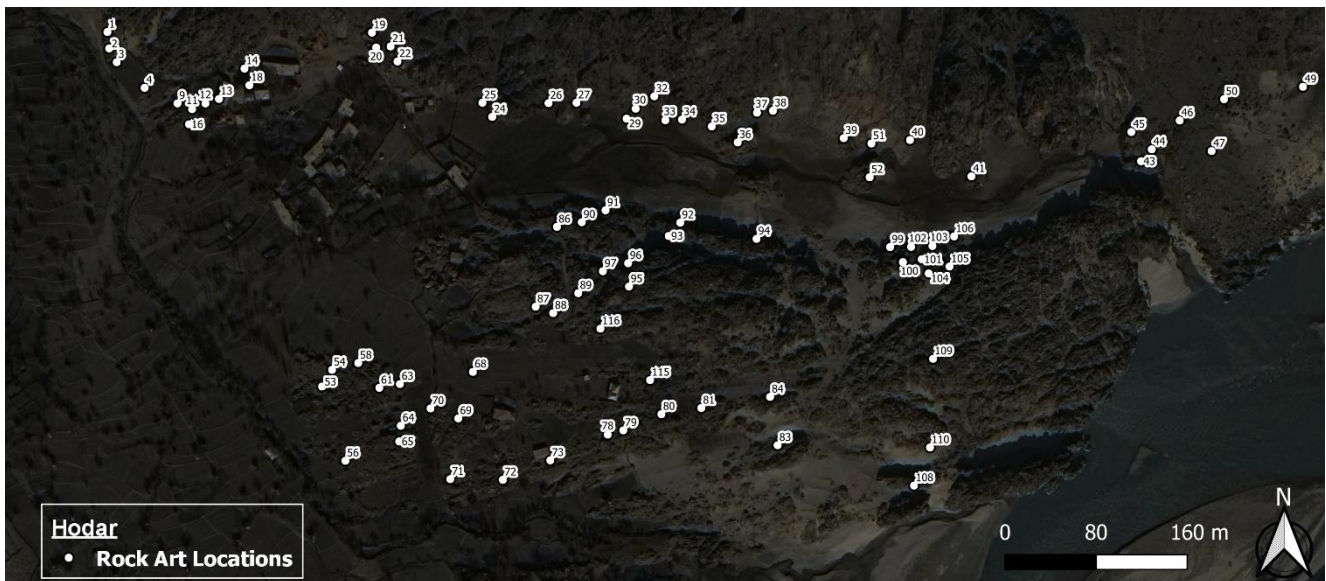


Figure 56: A map presenting the locations of rock art carvings at the field station of Hodar (after Bandini-König 1999; after Google Earth).

The compositional distribution map shows the presence of a large variety of faunal categories, eight in total, Reptilia, Aves, Rodentia, Equidae, Bovidae, Felidae, Canidae, and mounted animals (fig.57). The most prominent faunal categories based on rock art locations are respectively Bovidae, mounted animals, and Canidae. The northwestern cluster contains seven of the nine categories, Reptilia, Aves, Equidae, Bovidae, Felidae, Canidae and mounted animals. The cluster near the centre of the map merely reflects four out of the nine categories, Equidae, Bovidae, Canidae, and mounted animals. Dissimilar to previously presented field stations, most of the variety can be found in the widespread distribution of carvings throughout the field station, not in the clusters. Furthermore, the number of rock art locations (n=85) and rock art carvings (n=649) coalesced within a singular relatively small field station could imply that Hodar might have been a significant area for the gathering of humans. Moreover, the field station of Hodar contains the largest felid (n=30) assemblage in the Karakoram mountain range, as well as the second largest horse (n=110) assemblage, only dominated by Thalpan. The large presence of domesticated equids alongside the other aforementioned unique aspects contribute to a hypothesis in favour of the possibly significant geographical and socio-cultural position of the Hodar field station alongside the Indus river.

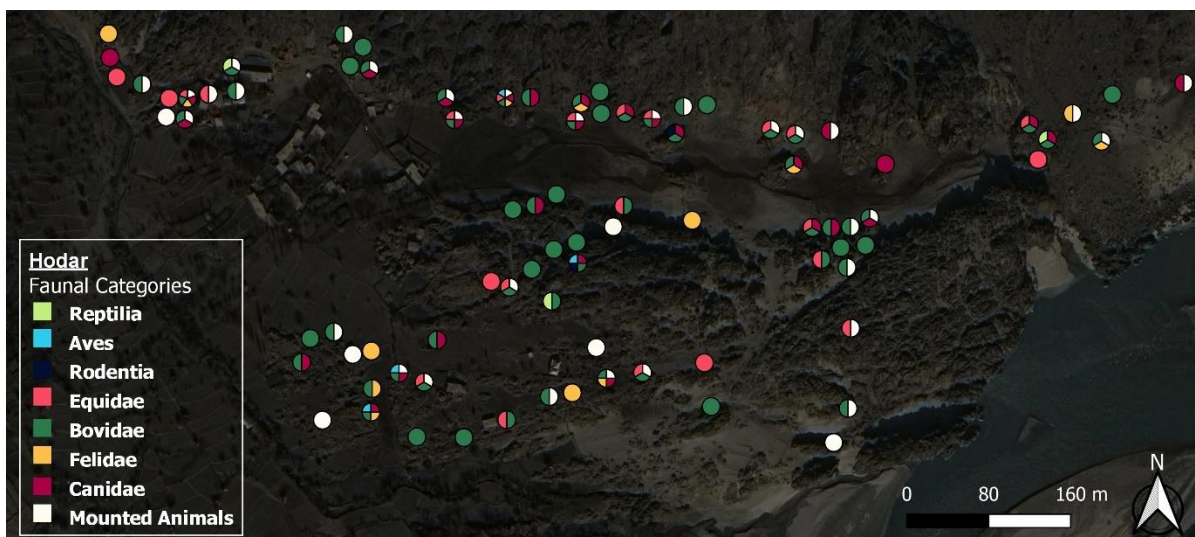


Figure 57: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Hodar (after Bandini-König 1999; after Google Earth).

3.4. Shing Nala

The Shing Nala field station is located on the riverbanks of the Indus River (Bandini-König and von Hinüber 2001). The locational map presents a total of five rock carving locations (fig. 58). In chapter 2, 26 zoomorphic motifs have been identified at Shing Nala, resulting in an average of 5.20 carvings per rock art location.

These five rock carving locations are not clustered together, rather the carvings are strewn throughout the landscape.



Figure 58: A map presenting the locations of zoomorphic rock art carvings at the field station of Shing Nala (after Bandini-König and von Hinüber 2001; after Google Earth).



Figure 59: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Shing Nala (after Bandini-König and von Hinüber 2001; after Google Earth).

The map presenting the composition of the motifs at the five rock art locations shows that there is a large variety of motifs despite the small number of rock carving locations. Six different faunal categories could be identified, Aves, Equidae, Bovidae, Canidae, Felidae, and mounted animals (fig.59). The most prominent faunal categories are Bovidae, Felidae, and mounted animals. The other three categories, Aves, Equidae, and Canidae are not depicted at more than one rock art location.

3.5. Gichi Nala

The Gichi Nala field station is located alongside the Indus river (Bandini-König and von Hinüber 2001). As the documented area of the field station encompasses a significantly large area which is difficult to accurately visualize on a singular map, the Gichi Nala field station has been split into two smaller sub-stations: Gichi Nala_1 on the southeastern side and Gichi Nala_2 on the northwestern side (fig. 60).

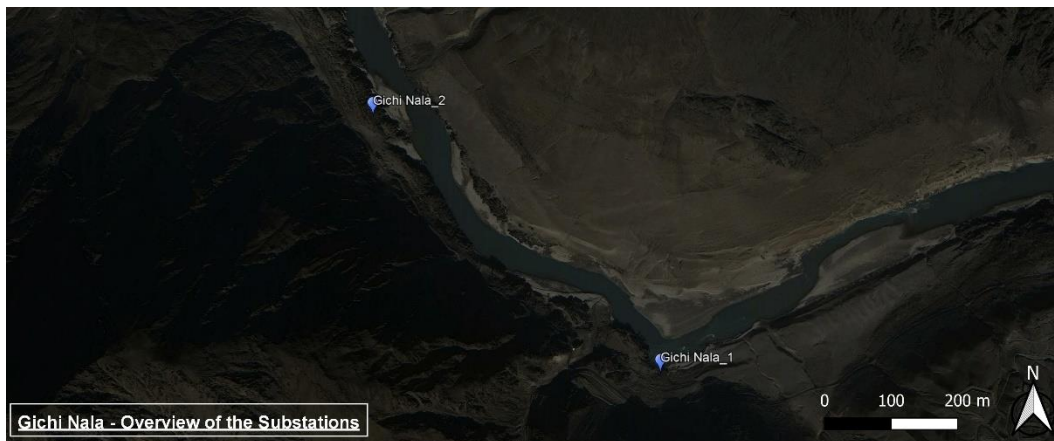


Figure 60: A map of the Gichi Nala field station differentiating between the sub-stations of Gichi Nala_1 and Gichi Nala_2 (after Bandini-König and von Hinüber 2001; after Google Earth).

A total of 84 zoomorphic motifs have been identified at the field station of Gichi Nala, excluding the unknown quadrupeds. Through the combination of results from the maps of Gichi Nala_1 and Gichi Nala_2, 40 rock art locations were identified, resulting in an average of 2.10 carvings per location.

3.5.1. Gichi Nala_1

The locational map of sub-station Gichi Nala_1 shows a total of 21 rock carving locations (fig. 61). One cluster can be identified on the map. In the southwestern corner, a cluster of five carvings can be distinguished (locations 5-10).



Figure 61: A map presenting the locations of rock art carvings at the sub-station of Gichi Nala_1 (after Bandini-König and von Hinüber 2001; after Google Earth).

The map presenting the composition of Gichi Nala_1 shows a large variety of faunal categories present at the sub-station. Five categories were identified, Aves, Equidae, Bovidae, Canidae, and mounted animals (fig. 62). The three most abundant motifs are respectively Bovidae, Equidae, and mounted animals. The identified cluster (locations 5-10) represents four out of five identified faunal categories, Equidae, Bovidae, Canidae, and mounted animals. The other remaining taxa, Aves, is represented at one rock art location. Mounted animals are depicted most prominently within the cluster.

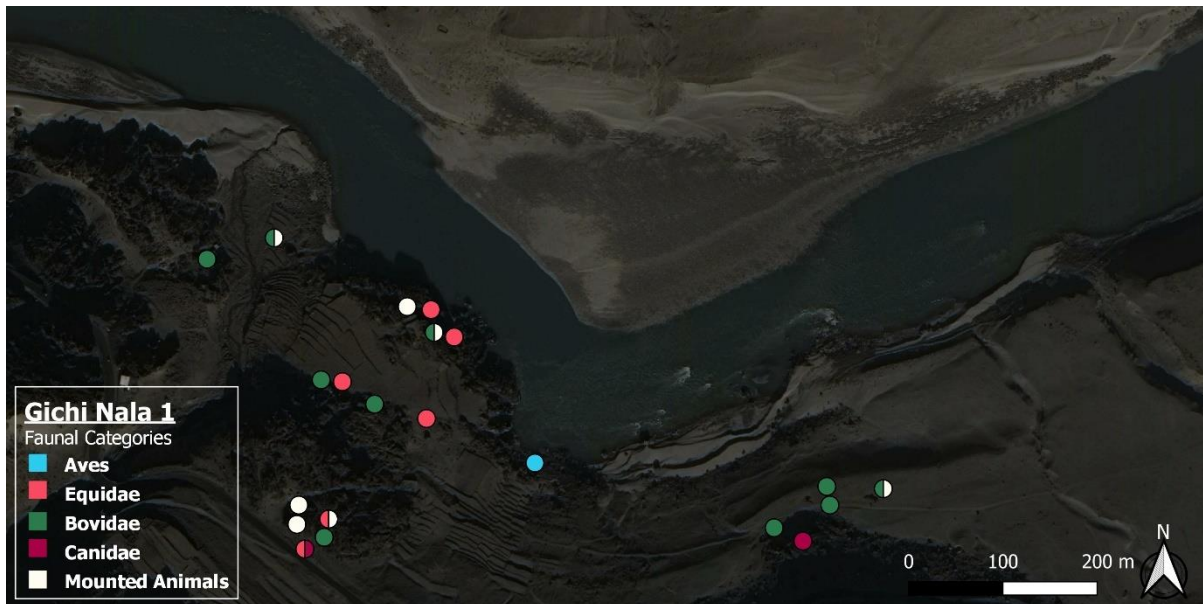


Figure 62: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Gichi Nala_1 (after Bandini-König and von Hinüber 2001; after Google Earth).

3.5.2. Gichi Nala_2

Sub-station Gichi Nala_2 can be found further upstream, to the northwest of Gichi Nala_1.

The locational map of Gichi Nala_2 shows a total of 19 rock carving locations (fig. 63). One cluster can be found in the middle of the map, consisting of seven rock art locations (locations 106-120).

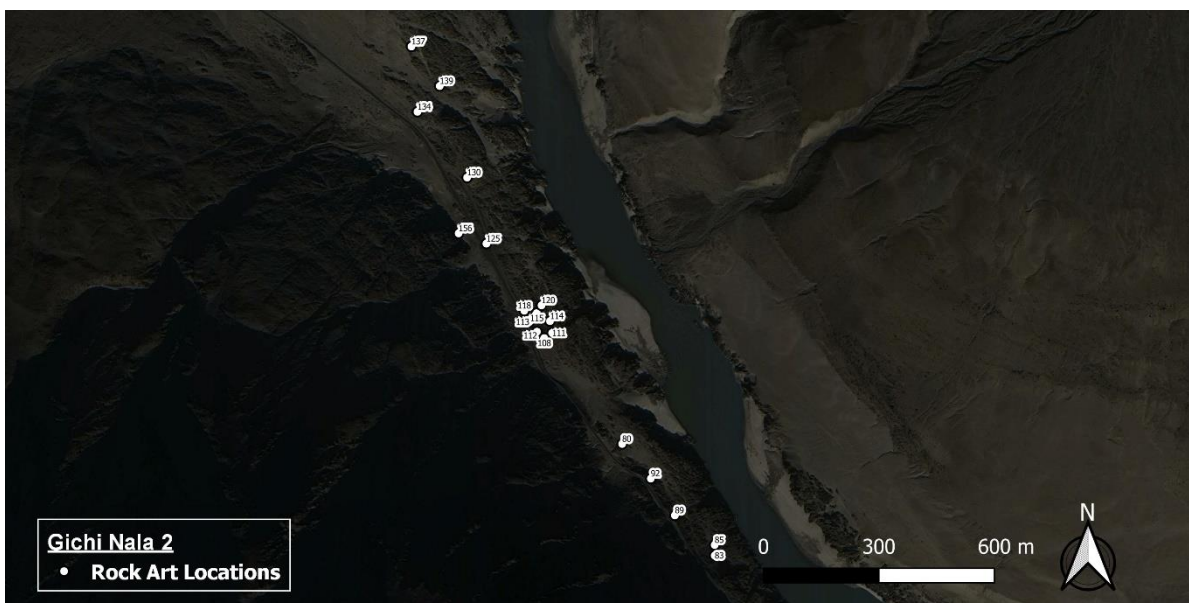


Figure 63: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Gichi Nala_2 (after Bandini-König and von Hinüber 2001; after Google Earth).

The compositional map of Gichi Nala_2 does not present new faunal categories, rather the depicted motifs are similar to those already found at sub-station Gichi Nala_1. Four taxa have been identified at Gichi Nala_2, Aves, Equidae, Bovidae, and Canidae (fig. 64). The singular cluster identified at Gichi Nala_2 (locations 106-120) represents three out of the four taxa, Equidae, Bovidae, and Canidae, with Canidae not represented outside of the cluster. The most prominent motifs based on the rock art location frequency are Bovidae and Equidae. The two other taxa, Aves, and Canidae, are depicted at one rock art location each. The non-clustered rock art locations feature Equidae, Bovidae, and Aves. Peculiarly, there are no mounted animals depicted in this part of the Gichi Nala field station.



Figure 64: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Gichi Nala_2 (after Bandini-König and von Hinüber 2001; after Google Earth).

3.5.3. Gichi Nala – Overview

The locational maps of Gichi Nala_1 and Gichi Nala_2 presented two clusters, one cluster at Gichi Nala_1 (locations 5-10) and another cluster at Gichi Nala_2 (locations 106-120) (fig. 61) (fig. 63). A total of five faunal categories could be identified at Gichi Nala, Aves, Equidae, Bovidae, Canidae, and mounted animals (fig. 62) (fig. 64). The three most prominently depicted categories at the field station of Gichi Nala are Bovidae, Equidae, and mounted animals. Mounted animals are not found near sub-station Gichi Nala_2.

3.6. Dadam Das

The field station of Dadam Das is located on the riverbanks of the Indus River (Bemmann 2005). A total of 245 zoomorphic carvings have been identified at Dadam Das. The locational map distinguishes between 61 rock art locations, resulting in an average of 4.02 carvings per rock art location (fig. 65).

The locational map shows that the majority of the Dadam Das field station rock art locations is clustered together in the northern region (fig. 65). Several other groups of rock art locations are present at Dadam Das, however, these are significantly smaller when compared to the large cluster. Two clusters can be identified at Dadam Das, the large cluster in the North (locations 14-93) consisting of 47 locations and a smaller one in the centre of the map (locations 1-9) encompassing eight locations.



Figure 65: A map presenting the locations of zoomorphic rock art carvings at the field station of Dadam Das (after Bemmann 2005; after Google Earth).

The compositional distribution map presents the presence of nine identifiable faunal categories at the field station of Dadam Das, Reptilia, Aves, Rodentia, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 66). The three most prominently depicted species at Dadam Das are respectively Bovidae, mounted animals, and Equidae. The larger cluster in the north (locations 14-93) contains depictions of every identified faunal category, which is expected, as the cluster is comprised of the majority of the identified rock art locations. The smaller cluster in the centre of the map consists of five out of the eight faunal categories, Aves, Equidae, Bovidae, Canidae, and mounted animals. The non-clustered rocks contain depictions of Bovidae, Equidae, and mounted animals.

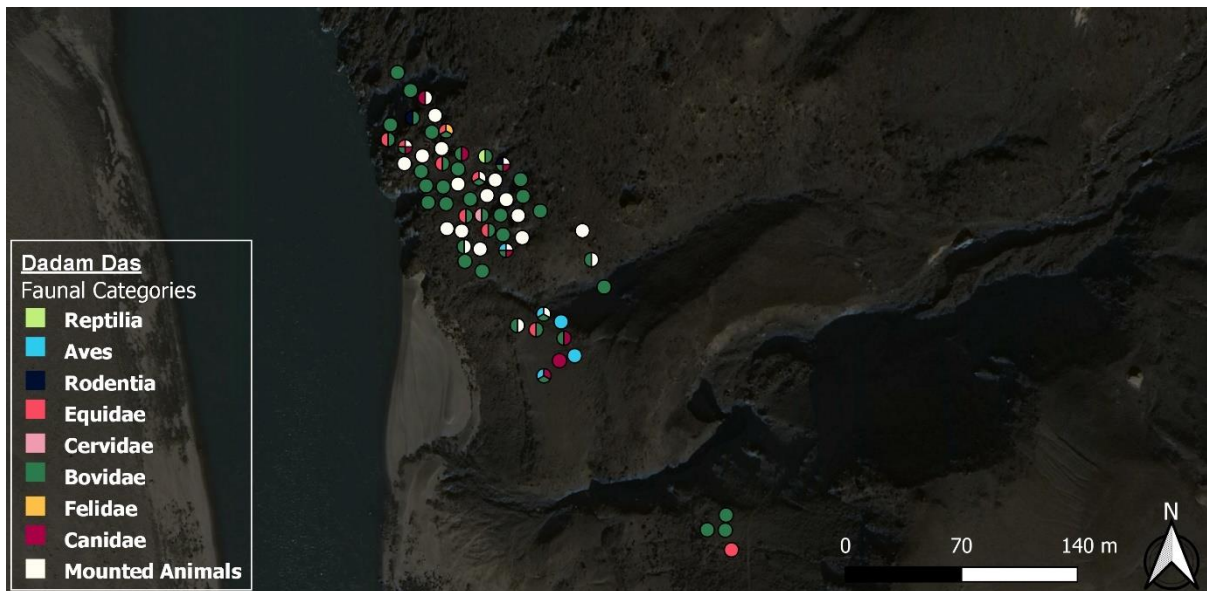


Figure 66: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Dadam Das (after Bemmann 2005; after Google Earth).

3.7. Chilas-Bridge

The field station of Chilas-Bridge is located alongside the Indus River (Bandini-König 2003). Without including the unknown quadrupeds, 39 zoomorphic motifs were identified at Chilas-Bridge. The locational map presents the presence of 18 rock art locations, resulting in an average of 2.17 carvings per rock (fig. 67). As the rock art locations are widespread throughout the field station, it is difficult to distinguish between groups as clusters.

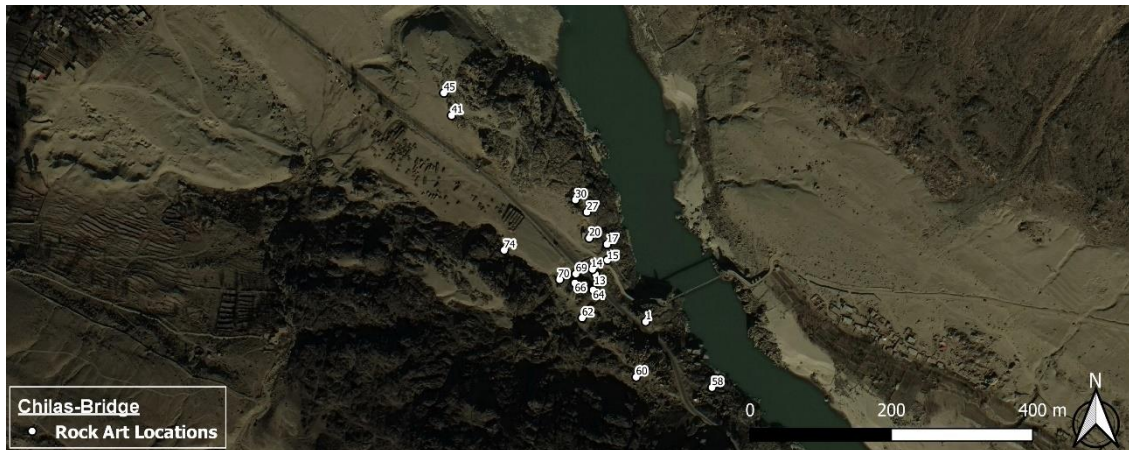


Figure 67: A map presenting the locations of zoomorphic rock art carvings at the field station of Chilas-Bridge (after Bandini-König 2003; after Google Earth).

The compositional distribution map shows a total of six identifiable taxa depicted in the Chilas-Bridge assemblage, Aves, Equidae, Bovidae, Felidae, Canidae and Mounted Animals (fig. 68). The taxa which are most prominently represented based on the number of rock art locations are respectively Bovidae and Mounted Animals with a similar representation, and Felidae. The six identified taxa are strewn throughout the landscape of Chilas-Bridge and the trend, found in other field stations with clusters, of clusters with a large variety of faunal categories cannot be accurately recognized.



Figure 68: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Chilas-Bridge (after Bandini-König 2003; after Google Earth).

3.8. Thalpan

The field station of Thalpan is located on the riverbanks of the Indus River. As Thalpan is the largest field station of the documented Karakoram rock art assemblage, multiple maps had to be created. In the *Materialien zur Archäologie der Nordgebiete Pakistans* catalogues, volumes six to nine, Thalpan has been subdivided into four different sub-stations, Thalpan I, Thalpan II, Thalpan III, and Thalpan IV (Bandini 2003; Bandini 2005; Bandini 2007; Bandini 2009). The subdivision will also be applied in this thesis to create the distributional and compositional maps.

To help create the maps for the Thalpan field station, several of these sub-stations have been combined or split into smaller stations (fig.69). Maps have been created for the combined sub-stations of Thalpan I and II, and Thalpan III and IV have each been subdivided into two smaller stations.

A total of 875 zoomorphic motifs have been identified in total, excluding unknown quadrupeds, divided over the four sub-stations. The distributional maps allowed for the identification of 197 rock art locations total, resulting in an average of 4.44 zoomorphic carvings per rock art location.

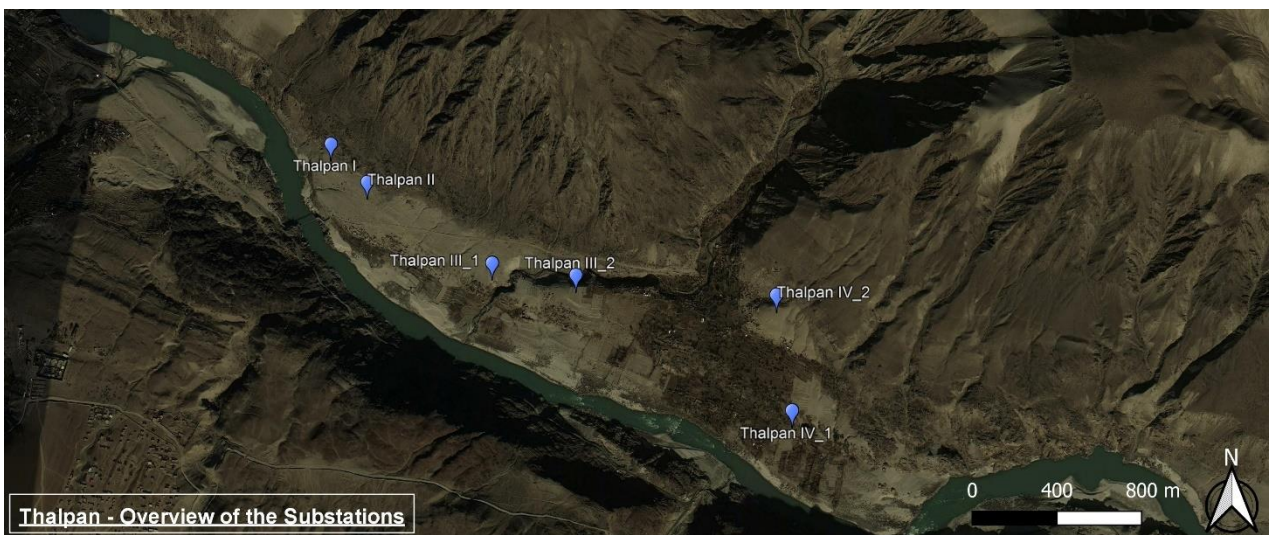


Figure 69 : A map of the Thalpan field station differentiating between the sub-stations of Thalpan I-II, Thalpan III_1, Thalpan III_2, Thalpan IV_1, Thalpan IV_2 (after Bandini-König 2003; after Bandini-König 2005; after Bandini-König 2007; after Bandini-König 2009; after Google Earth).

3.8.1. Thalpan I and II

Due to the close proximity of field station Thalpan I and II, the two sub-stations have been combined to see the interconnectivity between motifs and their spatial location of both Thalpan I and II (fig.70). Both sub-stations are located near the river. A total of 118 rock art carvings have been identified at Thalpan I on nine rock art locations, locations 15 to 30. If calculated, this results in an average of 13.11 zoomorphic motifs per rock art location. At Thalpan II, 199 zoomorphic rock carvings were categorized within the chapter on identification. 20 rock art locations could be identified through the distributional map, locations 42 to 195, resulting in an average of 9.95 carvings per rock art location.

A singular cluster could be identified in the combination of both sub-stations. The cluster consists of six rock art locations, each located in the sub-station Thalpan I, locations 18 to 30. Other rock art locations are scattered around the environment of Thalpan I and II, most accumulate in smaller groups.



Figure 70: A map presenting the locations of zoomorphic rock art carvings at the sub-stations of Thalpan I and Thalpan II (after Bandini-König 2003; after Bandini-König 2005; after Google Earth).

The distribution map based on rock art carving composition distinguishes between ten different faunal categories reflecting a large variety, Reptilia, Aves, Elephantidae, Suidae, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals (fig.71). The most prominently abundant zoomorphic motifs at Thalpan I are respectively Bovidae, Canidae, and mounted animals, whilst Thalpan II mostly depicts Bovidae, Equidae, and mounted animals. The identified cluster consists of eight different faunal categories, Reptilia, Aves, Suidae, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals. The cluster depicts one of the rarely identified Suidae. As discussed in chapter 2.5.4., this cluster, specifically rock art location 30, contains several Jataka scenes, including the Jataka of the Greatest Evil, the Jataka of the Starving Tigress, and one of the two Sibi Jatakas. Rock art location 194 in sub-station Thalpan II features the sermon of the Buddha at Sarnath including several unique depictions of the rare Cervidae cluster. The clustering of Buddhist scenes at Thalpan I and Thalpan II highlights the importance of Thalpan for the rise and subsequent spread of Buddhism.

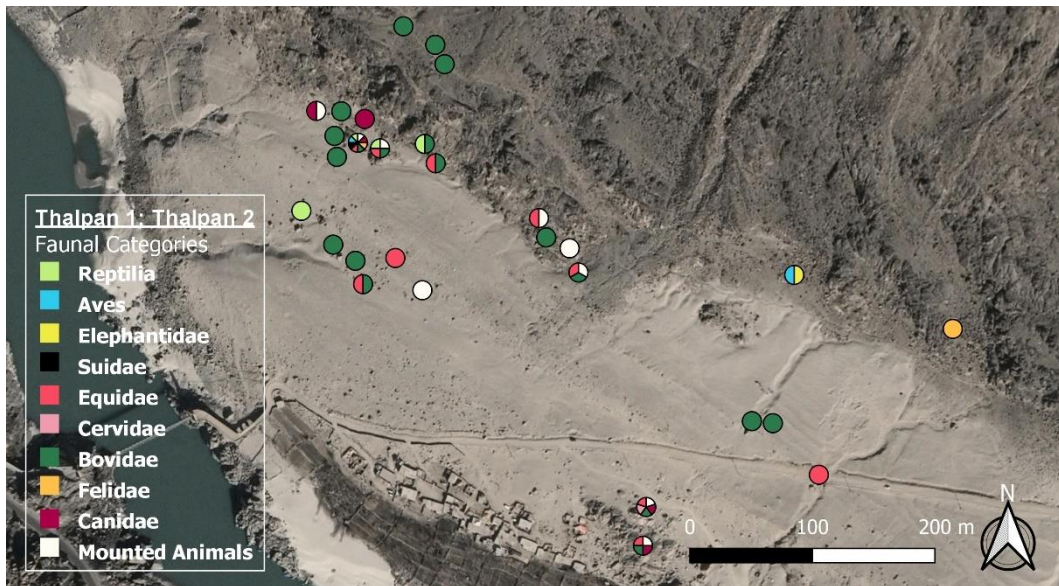


Figure 71: A map presenting the composition of rock art carvings at the sub-stations of Thalpan I and Thalpan II (after Bandini-König 2003; after Bandini-König 2005; after Google Earth).

3.8.2. Thalpan III

The sub-station of Thalpan III is located in close proximity to the Indus River. Thalpan III has been subdivided into two smaller secondary sub-stations as visualizing Thalpan III into a singular map would have been difficult (fig. 69). In the chapter on identification, 253 zoomorphic motifs were identified at the Thalpan III sub-station. The distributional maps distinguish between 86 locations, resulting in an average of 2.94 rock art carvings per rock art location at Thalpan III (fig.72) (fig.74).

3.8.2.1. Thalpan III_1

The Thalpan III_1 sub-station is located relatively close to the riverbanks of the Indus River. The locational distribution map indicates the presence of 22 rock art locations at Thalpan III_1 (fig.72). One large cluster can be identified, comprised of nine rock art locations, accumulated on a singular stone formation close to the Indus in the south, locations 232-242.

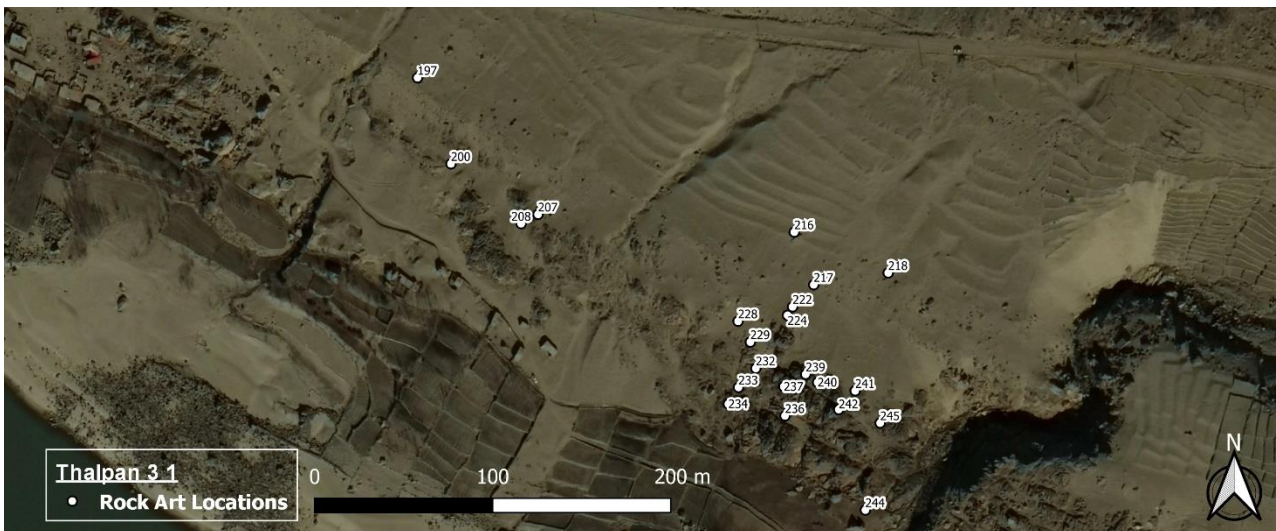


Figure 72: A map presenting the locations of zoomorphic rock art carvings at the secondary sub-station of Thalpan III_1 (after Bandini-König 2007; after Google Earth).

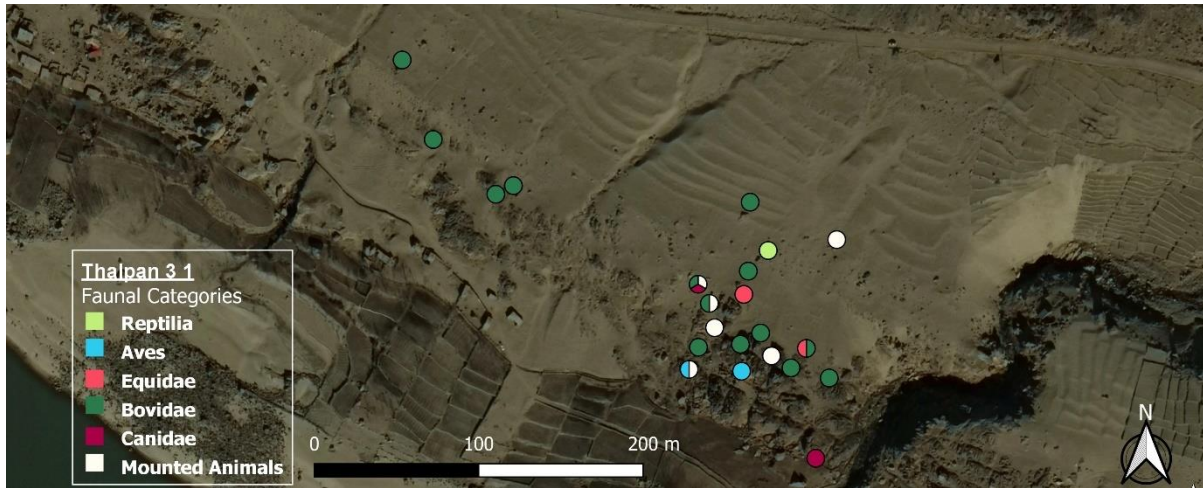


Figure 73: A map presenting the composition of zoomorphic carvings at rock art locations at the secondary sub-station of Thalpan III_1 (after Bandini-König 2007; after Google Earth).

The map depicting distribution presents a total of six faunal categories, Reptilia, Aves, Equidae, Bovidae, Canidae, as well as mounted animals (fig. 73). The most prominently depicted species are Bovidae, mounted animals, and Equidae. The identified cluster of nine rock art locations depicts Aves, Equidae, Bovidae, and mounted animals, four out of the six identified faunal categories. Two non-clustered rock art locations depict Reptilia, and Canidae. Other non-clustered locations depict Bovidae, Equidae, and mounted animals.

3.8.2.1. Thalpan III_2

Thalpan III_2 is located further away from the Indus River than secondary sub-station of Thalpan III_1, however, when compared to secondary sub-station Thalpan IV_2, Thalpan III_2 is located near the riverbanks of the Indus River. The locational distribution map indicates the presence of 64 rock art locations at Thalpan III_2 (fig. 74). A total of five clusters can be identified at the secondary sub-station of Thalpan III_2. Three clusters are located in the northern section of the station, above the river. The eastern-most cluster features six rock art locations, locations 317 to 330. In the centre, a cluster of five can be identified, locations 295 to 301, and lastly, on the western side, a cluster of five, locations 270 to 281. On the southern side of the Thalpan III_2 sub-station, two clusters can be identified. In the west, a cluster is situated consisting of eight rock art locations, location 378 to 401. On the eastern side of the field station, a conglomeration of five rock art locations can be found, separated from other carving locations by a significant distance.

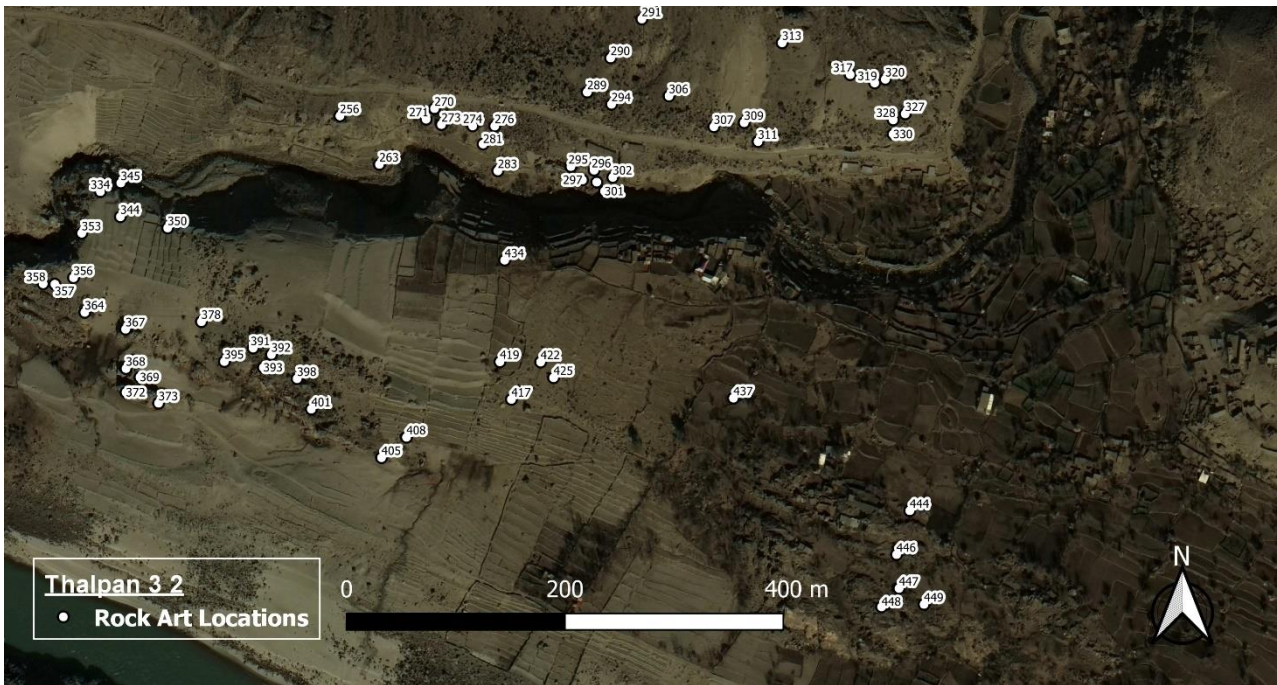


Figure 74: A map presenting the locations of zoomorphic rock art carvings at the secondary sub-station of Thalpan III_2 (after Bandini-König 2007; after Google Earth).

The map featuring the composition of the carvings per rock art location shows a diversity of faunal categories, a total of eight are identified, Reptilia, Aves, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 75). The three most prominently abundant depicted motifs are Bovidae, mounted animals, and Equidae. The clusters in the northern part of Thalpan III_2 each depict two faunal categories, from west to east, respectively, Bovidae and mounted animals, Bovidae and mounted animals, and Equidae and Bovidae. The clusters in the south contain three of four faunal categories per cluster. The western cluster contains three faunal categories, Equidae, Bovidae, and mounted animals, whilst the eastern cluster depicts four faunal categories, Reptilia, Bovidae, Canidae, and mounted animals. The non-clustered rock art locations depict every identified faunal category, spread throughout Thalpan III_2.

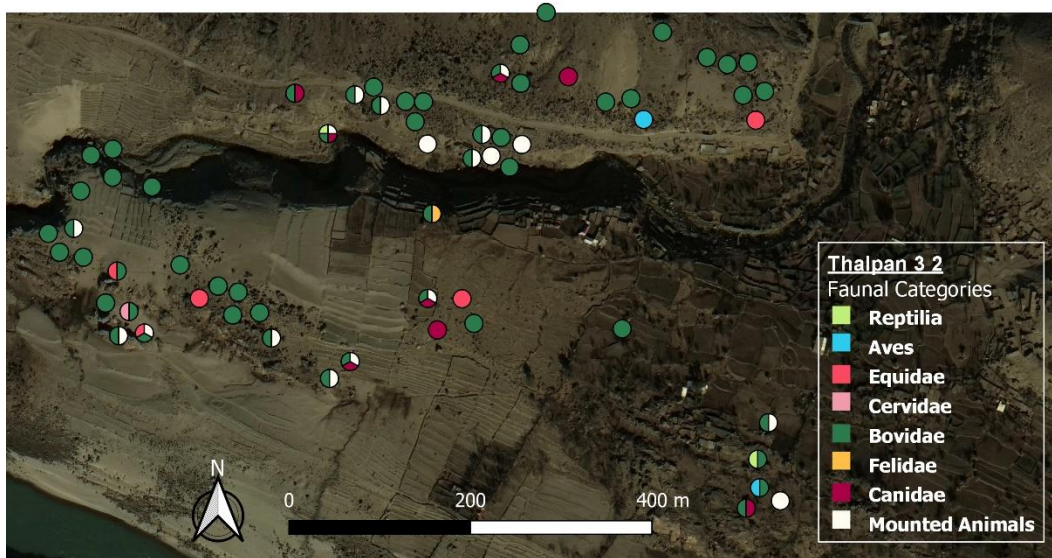


Figure 75: A map presenting the composition of zoomorphic carvings at rock art locations at the secondary sub-station of Thalpan III_2 (after Bandini-König 2007; after Google Earth).

3.8.2.3. Thalpan III - Overview

The locational maps of Thalpan III_1 and Thalpan III_2 allowed for the identification of six clusters, one in Thalpan III_1 and five in Thalpan III_2 (fig. 72) (fig. 74). These clusters are mainly located in the eastern section of Thalpan III, to the north on the map of Thalpan III_2 (fig. 74). The majority of the rock art locations, 48 out of 86, can be identified as being non-clustered. A total of eight faunal categories could be identified at Thalpan III, Reptilia, Aves, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 73) (fig. 75). The three most prominently depicted species based on rock art composition at the field station of Thalpan III are respectively Bovidae, mounted animals, and Equidae, as both Thalpan III_1 and Thalpan III_2 both had a similar composition. The significantly abundant presence of mounted animals is correlated with the presence of anthropomorphism in the rock art assemblage, usually connected with travel, exchange, and hunting scenes, adding to the presumed importance of the Thalpan mega field station in general.

3.8.3. Thalpan IV

The sub-station of Thalpan IV is located both close to the river, and more inland, near mountainous terrain. A clear dichotomy can be seen between a southern and northern section, south representing the riverside area of the field station and the north representing the inland area of the field station. Thalpan IV has been subdivided into two smaller secondary sub-stations as the visualization of Thalpan IV into one map would have been difficult. A total of 305 zoomorphic carvings were identified to be present at this sub-station during the chapter on identification, excluding the unknown quadrupeds. 82 rock art locations were distinguished between based on the locational maps, resulting in an average of 3.72 carvings per rock art location (fig. 76) (fig. 78).

3.8.3.1. *Thalpan IV_1*

Thalpan IV_1 presents the aforementioned dichotomy clearly, with a riverside southern section and an inland northern section. The locational map distinguishes between 56 rock art locations at Thalpan IV_1 (fig. 76). Four clusters can be identified, two in the southern area, and two in the northern area. The two southern riverside clusters are situated alongside each other on the eastern side of the sub-station. The western-most cluster, locations 497 to 504, consists of six rock art locations, with the eastern-most cluster, locations 507 to 513, also consisting of six carving locations. The eastern inland clusters can be located on the eastern side of the sub-station as well. The western-most cluster, locations 519 to 577, without 545, consists of thirteen rock art locations, whilst the eastern-most cluster consists of five rock art locations, locations 774, 786, 794, 802, and 804.

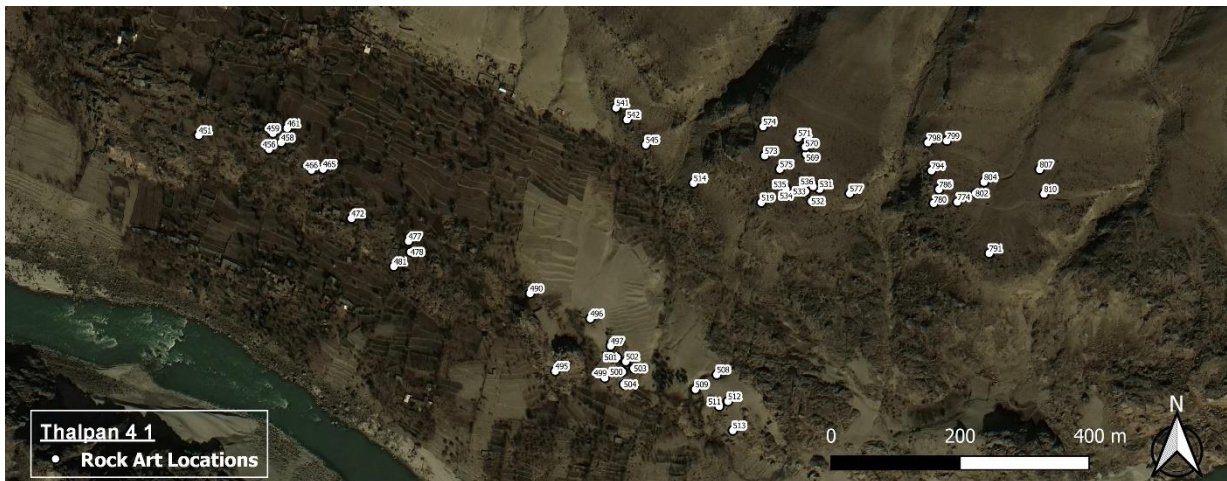


Figure 76: A map presenting the locations of zoomorphic rock art carvings at the secondary sub-station of Thalpan IV_1 (after Bandini-König 2009; after Google Earth).

The map featuring the composition of zoomorphic motifs per rock art location distinguishes between seven faunal categories, Aves, Camelidae, Equidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 77). The distinction between riverside and inland Thalpan IV is present in the diversity of depicted zoomorphic motifs. The eastern-most southern cluster consists of six faunal categories, Aves, Equidae, Bovidae, Felidae, Canidae, and mounted animals. The eastern-most riverside cluster consists of five faunal categories, Camelidae, Equidae, Bovidae, Canidae, and mounted animals. On the other hand, the two clusters in the northern, inland section consist of four faunal categories each, with the western-most cluster depicting Aves, Bovidae, Felidae, and Canidae, and the eastern-most agglomeration representing Bovidae, Canidae, and mounted animal motifs. The diversity of depicted faunal categories is significantly larger in the clusters located at the riverside than inland clusters. Non-clustered rock art locations depict Equidae, Bovidae, Canidae, and mounted animals.

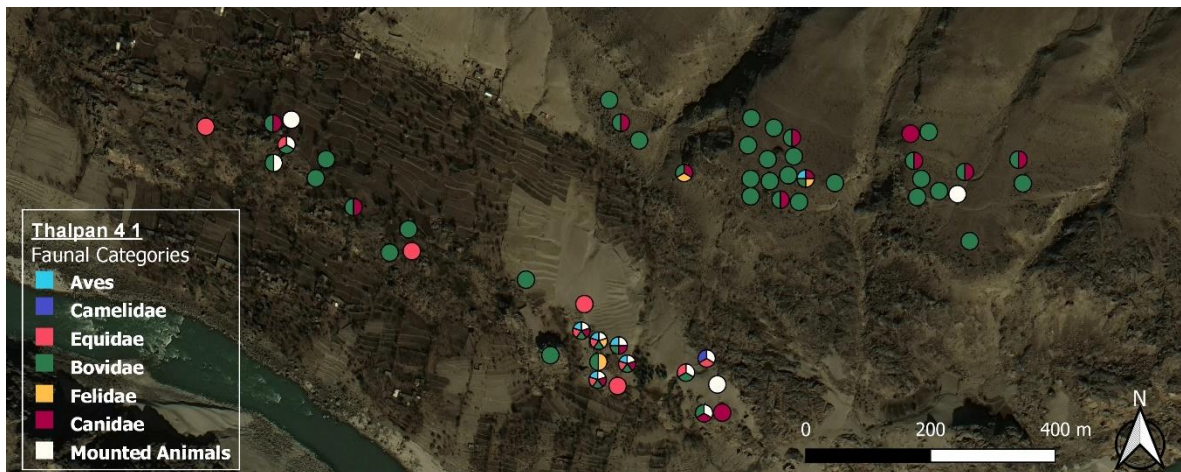


Figure 77: A map presenting the composition of zoomorphic carvings at rock art locations at the secondary sub-station of Thalpan III_2 (after Bandini-König 2009; after Google Earth).

3.8.3.2. Thalpan IV_2

The sub-station known as Thalpan IV_2 can be found inland, removed significantly from the Indus River. A total of 26 rock art locations can be distinguished between based on the locational map of Thalpan IV_2 (fig. 78). One cluster can be identified, comprised of the majority of the rock art locations found at the sub-station, a total of nineteen (locations 633-767).

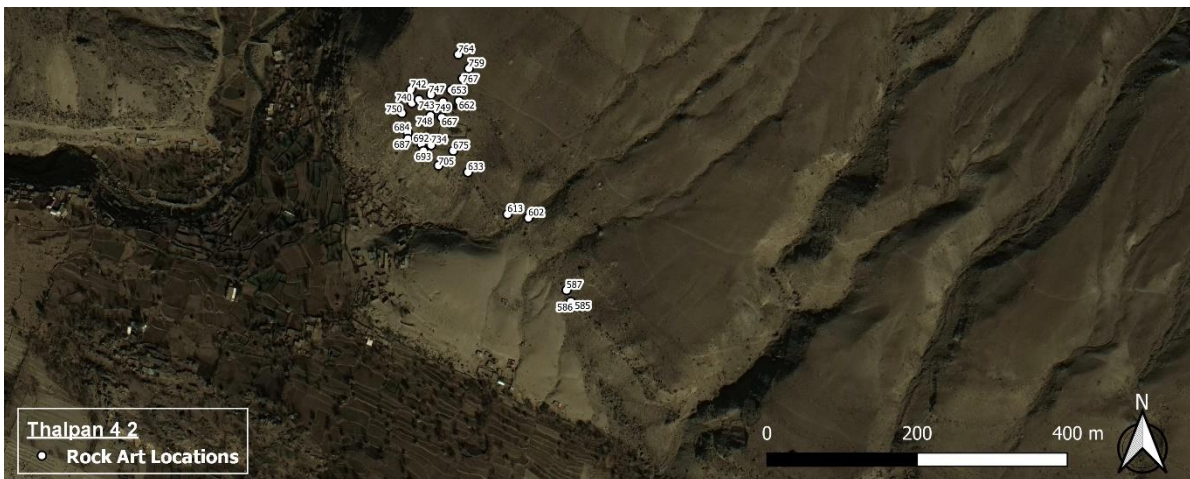


Figure 78: A map presenting the locations of zoomorphic rock art carvings at the secondary sub-station of Thalpan IV_2 (after Bandini-König 2009; after Google Earth).

The map presenting the composition of the rock art carvings at Thalpan IV_2 distinguishes between a total of four faunal categories, Aves, Bovidae, Canidae and mounted animals (fig. 79). The singular identified cluster at the inland site of Thalpan IV_2 contains Aves, Bovidae, and Canidae depictions. The southern non-clustered rock art locations are the only locations where mounted animals were depicted. Bovidae, Canidae, and mounted animals and Aves, are respectively the most represented motifs.

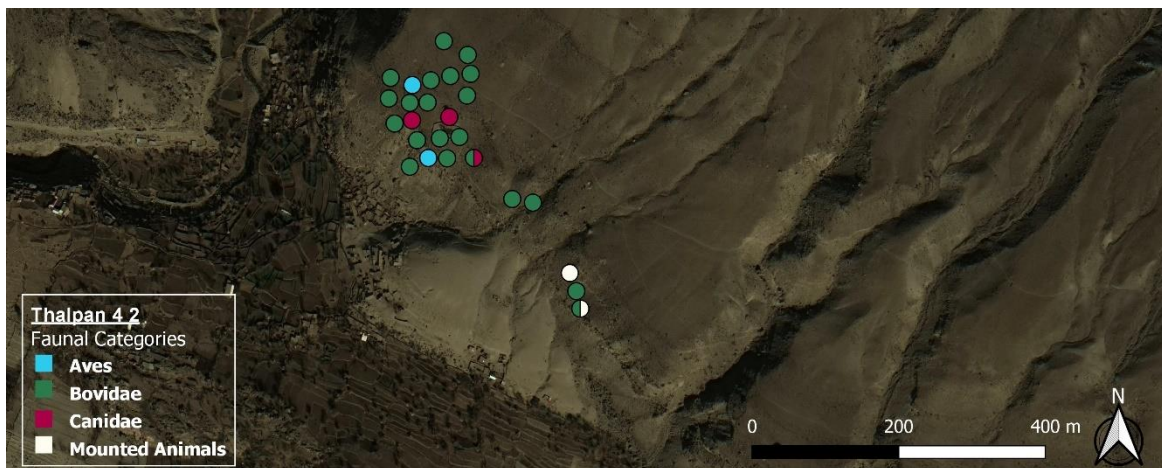


Figure 79: A map presenting the composition of zoomorphic carvings at rock art locations at the secondary sub-station of Thalpan IV_2 (after Bandini-König 2009; after Google Earth).

3.8.3.3. Thalpan IV – Overview

Through the application of the locational maps of Thalpan IV_1 and Thalpan IV_2, five clusters were identified (fig. 76) (fig. 78). These clusters have different locations within the environment, either located near the river or near the mountainous terrain. Four clusters could be identified within the sub-station of Thalpan IV_1, two as riverside and two as inland agglomerations. One cluster is located on the map of Thalpan IV_2, a sub-station located at an inland location. A distinct difference can be observed when the riverside-inland dichotomy is regarded, the riverside clusters have a wider variety of represented faunal categories, six and seven, whilst inland clusters represent a limited variety, either two or three. The majority of rock art locations can be found within the clusters, as 49 out of 82 rock art locations are located within one of the five identified clusters. A total of seven faunal categories could be identified at Thalpan IV, Aves, Camelidae, Equidae, Bovidae, Felidae, Canidae, and mounted animals, with the three most prominently abundant faunal categories being Bovidae, Canidae, and mounted animals. The presence of a significant number of mounted animals, and the addition of the rarely depicted Camelidae, might indicate a focus on domesticated fauna and anthropogenic processes.

3.8.4. Thalpan – Overview

The field station of Thalpan is located near the riverbanks of the Indus River, apart from a few conglomerations of rock art. Through the application, twelve clusters could be identified at the four sub-stations of Thalpan, located almost entirely within the Thalpan III and IV sub-stations. The majority of rock art locations, 106 out of 197, can be identified as being non-clustered. A total of eleven faunal categories are depicted in the four sub-stations of Thalpan, Reptilia, Aves, Elephantidae, Camelidae, Suidae, Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals. The three most abundantly depicted motifs are Bovidae, mounted animals, and Canidae.

Thalpan is the only field station with rock art locations situated both near the riverbanks and near the mountainous terrain. There are significant differences between the riverside and inland clusters and field stations. Riverside clusters and field stations generally have a larger variety of depicted faunal categories, whilst inland clusters and field stations have a limited variety. The dichotomy between riverside and inland field stations will be further discussed in chapter 3.22.4., 4.1. and 4.2..

Due to peculiar patterns in the documented Buddhist rock art, Thalpan has already been hypothesized to have been an important location along the Indus River in the limited amount of research based on the documented Buddhist motifs present in the Karakoram mountain range (Möhns 2018; van Aerde 2019). Zoomorphic motifs corroborate this hypothesis and reinforces the significant position of Thalpan alongside the Indus river. At Thalpan I, a significant number of Jataka tales and other Buddhist scenes depicting animals are depicted, signifying the unique position of Thalpan with regards the spread of Buddhism. The presence of domesticated animals, including Camelidae, Equidae, and mounted animals, are inherently correlated with anthropomorphic depictions. Furthermore, these faunal categories are usually connected with travel, exchange, and hunting scenes, further reinforcing the presence of humans interacting with the environment. The importance of Thalpan as a potential archaeological site will be further discussed in chapter 4.3.1..

3.9. Ziyarat

The Ziyarat field station is located on the riverbanks of the Indus river (Bandini-König 2011). As the documented assemblage of the field station encompasses a significantly large area which is difficult to portray on a singular map, the Ziyarat field station has been divided into two smaller sub-stations: the sub-stations of Ziyarat_1 and Ziyarat_2 (fig. 80).



Figure 80: A map of the Ziyarat field station differentiating between the sub-stations of Ziyarat_1 and Ziyarat_2 (after Bandini-König 2011; after Google Earth).

In total, 142 zoomorphic motifs were identified during chapter two, excluding unknown quadrupeds. The locational maps present the presence of 61 rock art locations, resulting in an average of 2.33 zoomorphic carvings per rock art location.

3.9.1. Ziyarat_1

A total of 18 rock art locations were found to be part of the sub-station known as Ziyarat_1 (fig. 81). One cluster, consisting of six locations, can be identified in the centre of the locational map of Ziyarat_1 (locations 14-24). Other rock art locations are strewn throughout the landscape, due to their widespread distribution, it is difficult to distinguish clusters, therefore, these locations will be classified as non-clustered, separate landscapes.

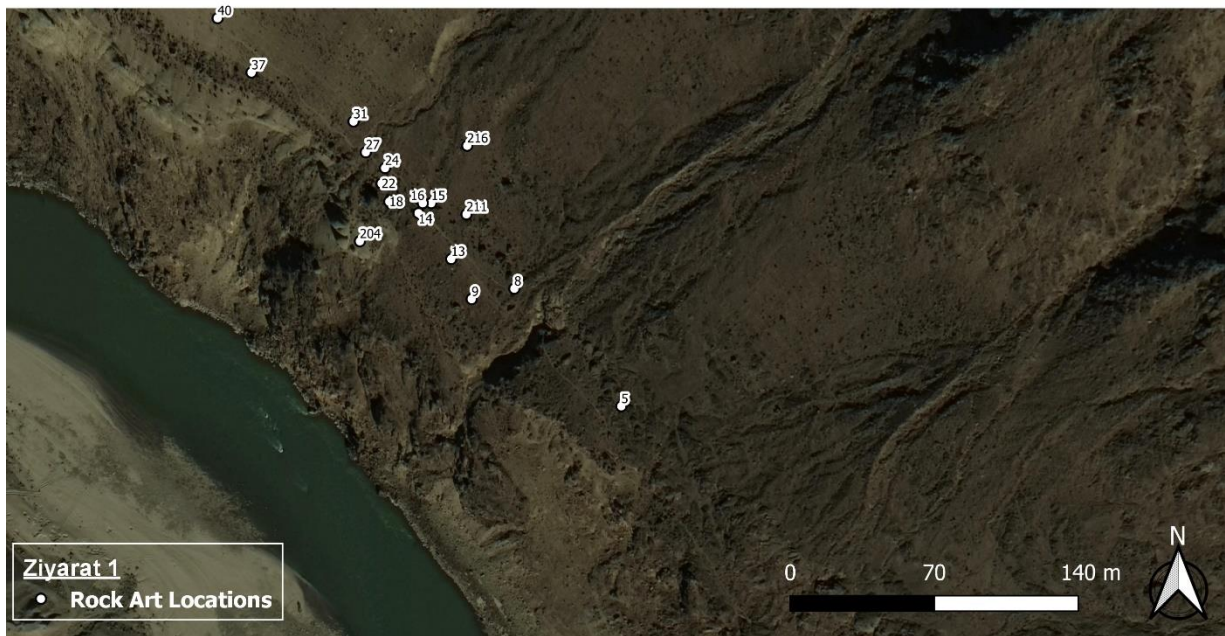


Figure 81: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Ziyarat_1 (after Bandini-König 2011; after Google Earth).

Four different faunal categories can be identified at the sub-station known as Ziyarat_1, Aves, Equidae, Bovidae, and Canidae (fig. 82). The three most prominently depicted taxa are respectively Bovidae, Canidae, and Equidae. The clustering, which was seen in the locational map, locations 14 to 24, depict Equidae, Bovidae, and Canidae, the most prominently depicted motifs within the overall zoomorphic rock art assemblage. Aves depictions are depicted outside of the cluster, albeit in more limited quantities.

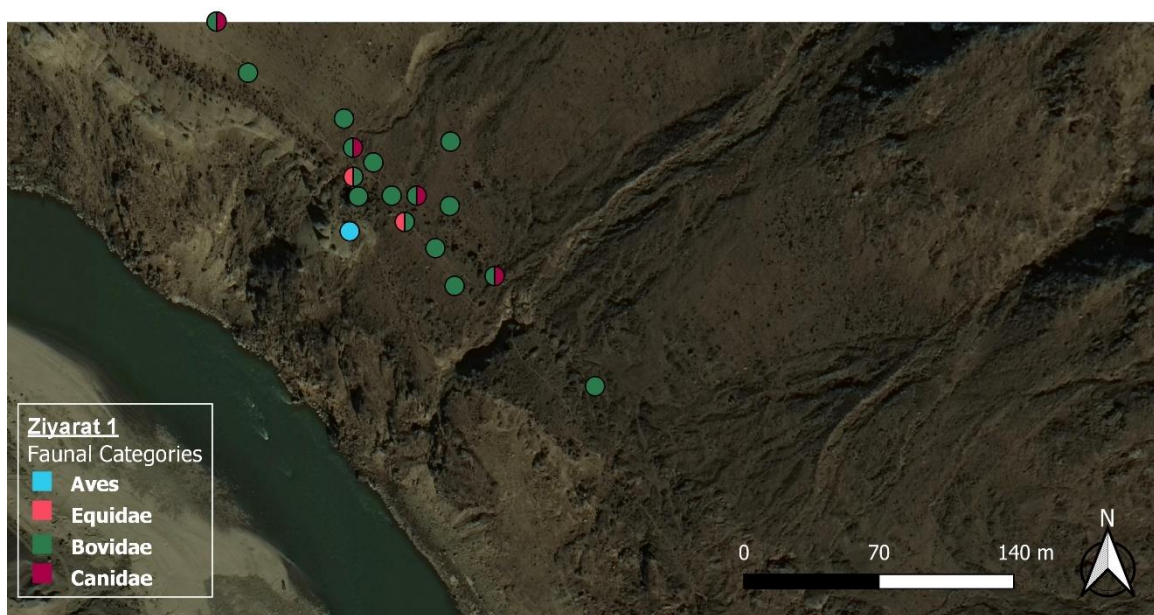


Figure 82: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Ziyarat_1 (after Bandini-König 2011; after Google Earth).

3.9.2. Ziyarat_2

The sub-station of Ziyarat_2 can be found upstream, towards the east, from Ziyarat_1. Rock art can be found both near the Indus river and more inland, however, the carvings are still relatively close to the river. A total of 43 rock art locations were differentiated between (fig. 83). Two large clusters can be identified in Ziyarat_2. The largest cluster, consisting of 18 coalesced rock art locations (locations 78-121), can be found in the northwestern corner of the Ziyarat locational map. This cluster appears to follow the contour of the available rock formation, resulting in a crescent-shaped cluster. The second cluster can be found to the south of the largest cluster, in the southwestern section of the map. Closer to the Indus river, this cluster consists of nine gathered rock art locations (locations 140-151). This cluster also appears to be following the natural contour, developing around a ridge, explaining their presence in a linear formation.

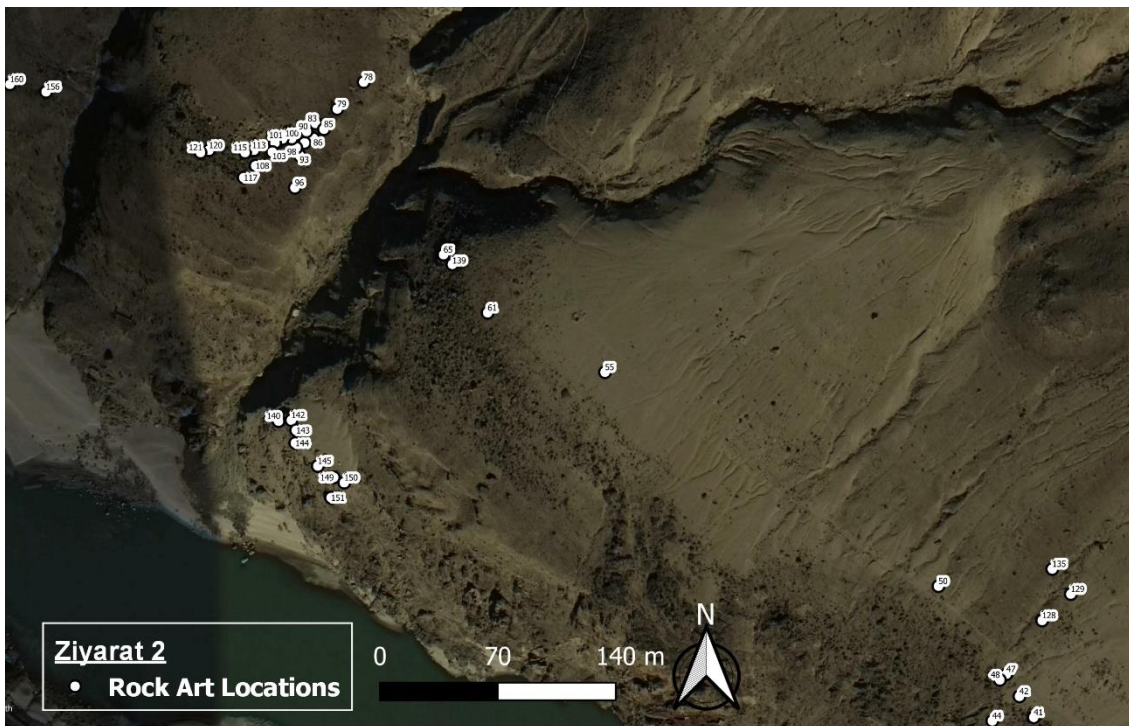


Figure 83: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Ziyarat_2 (after Bandini-König 2011; after Google Earth).

A total of eight faunal categories can be identified at the sub-station Ziyarat_2, Reptilia, Aves, Elephantidae, Equidae, Bovidae, Felidae, Canidae and mounted animals, expanding upon the assemblage present at sub-station Ziyarat_1 (fig. 84). The field station of Ziyarat has a total of 142 carvings, with the majority being present in Ziyarat_2. The three most abundant taxa are respectively Bovidae, Canidae, and Equidae. The diversity of faunal categories is mostly present around the largest cluster, seven out of eight of the defined faunal categories are present within the northern-most cluster (locations 140-151), Reptilia, Elephantidae, Equidae, Bovidae, Felidae, Canidae, and mounted animals. The cluster to the south (locations 78-121) consists of four out of seven defined faunal categories, Equidae, Bovidae, Canidae, and mounted animals. The widely distributed non-clustered rock art locations depict Reptilia, Aves, Equidae, Bovidae, Canidae, and mounted animals.

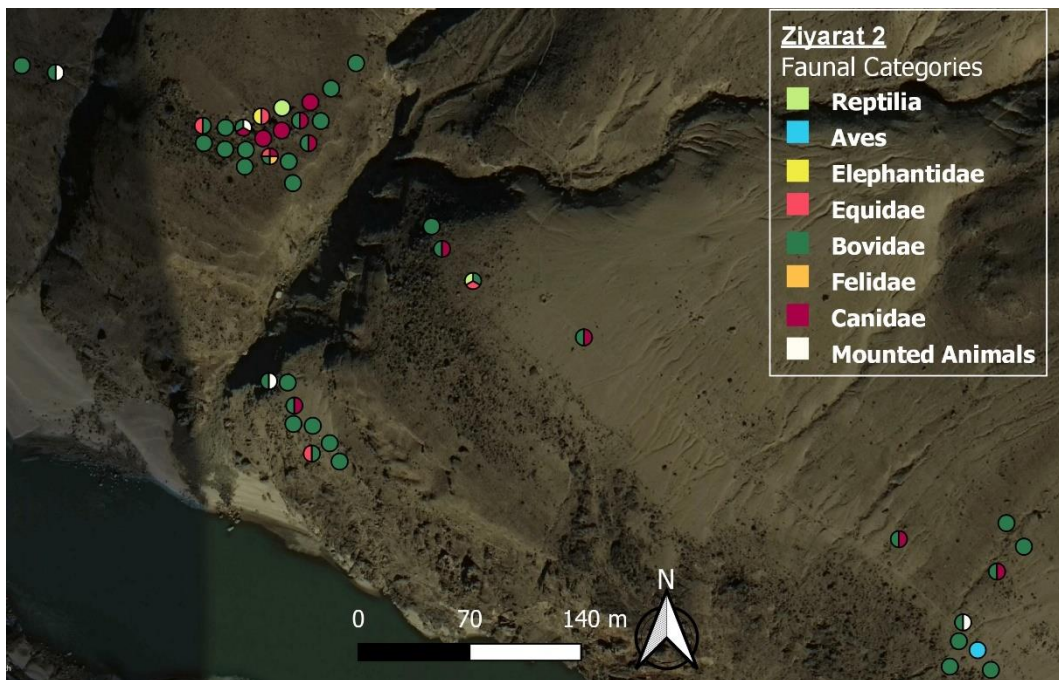


Figure 84: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Ziyarat_2 (after Bandini-König 2011; after Google Earth).

3.9.3. Ziyarat - Overview

The locational maps of sub-stations Ziyarat_1 and Ziyarat_2 allowed for the identification of three clusters, one situated in Ziyarat_1 (locations 17-40), with two distinguishable clusters in Ziyarat_2 (locations 78-121; 140-151) (fig. 81) (fig. 83). The majority of the identified rock art locations and faunal categories are located in these clusters. A total of eight faunal categories could be distinguished between by combining both sub-stations, Reptilia, Aves, Elephantidae, Equidae, Bovidae, Felidae, Canidae, and mounted animals. The three most abundant depicted species are respectively Bovidae, Canidae, and Equidae. Elephantidae and Felidae are both exclusively present within the large cluster situated in the northern part of sub-station Ziyarat_2. A singular depiction of Aves was identified in sub-station Ziyarat_1, outside of a cluster.

3.10. Thakot

The Thakot field station is located alongside the Indus river (Bandini-König 2011). A total of 19 rock art locations could be distinguished between. In chapter two, excluding the unidentified quadrupeds, 75 zoomorphic motifs were identified at and attributed to Thakot, resulting in an average of 3.95 carvings per rock art location.

The locational map shows the presence of a field station with rock carvings widespread throughout Thakot (fig. 85). No clusters of five or more rock art locations can be identified, however, there are several smaller groups of rock art locations strewn throughout the landscape.

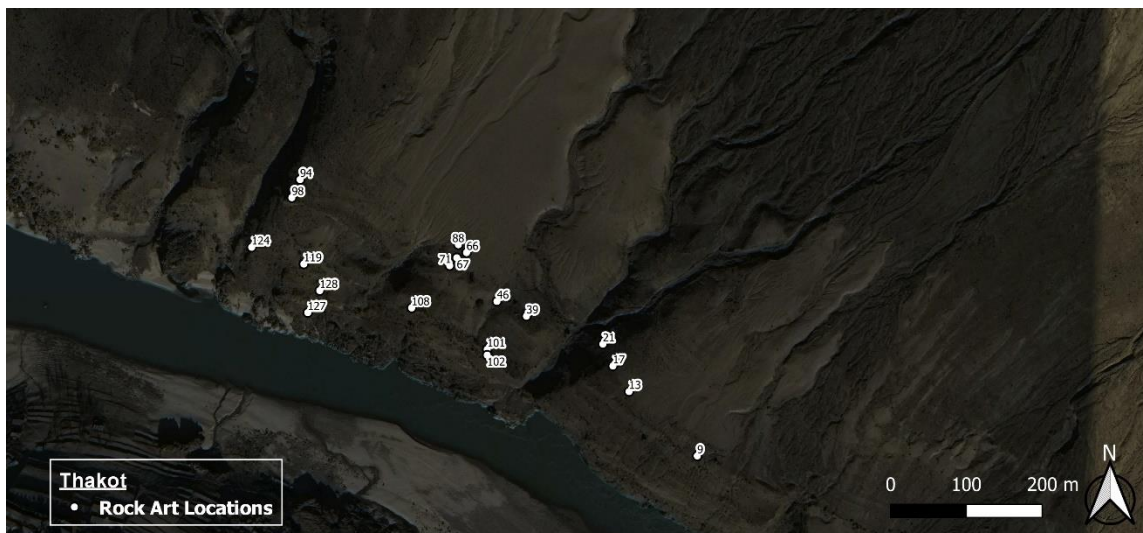


Figure 85: A map presenting the locations of zoomorphic rock art carvings at the field station of Thakot (after Bandini-König 2011; after Google Earth).

The compositional distribution map of the Thakot field station shows that a total of five faunal categories can be identified from the Thakot zoomorphic carvings assemblage, Aves, Equidae, Bovidae, Canidae, and mounted animals (fig. 86). The most prominent faunal categories present at Thakot are respectively Bovidae, and Equidae and Canidae with the same number of carvings. No clusters of five or more rock art locations could be discerned from the Thakot locational map, however, the smaller conglomerations do reflect the largest degree of variety when compared to singular widespread rock art locations.

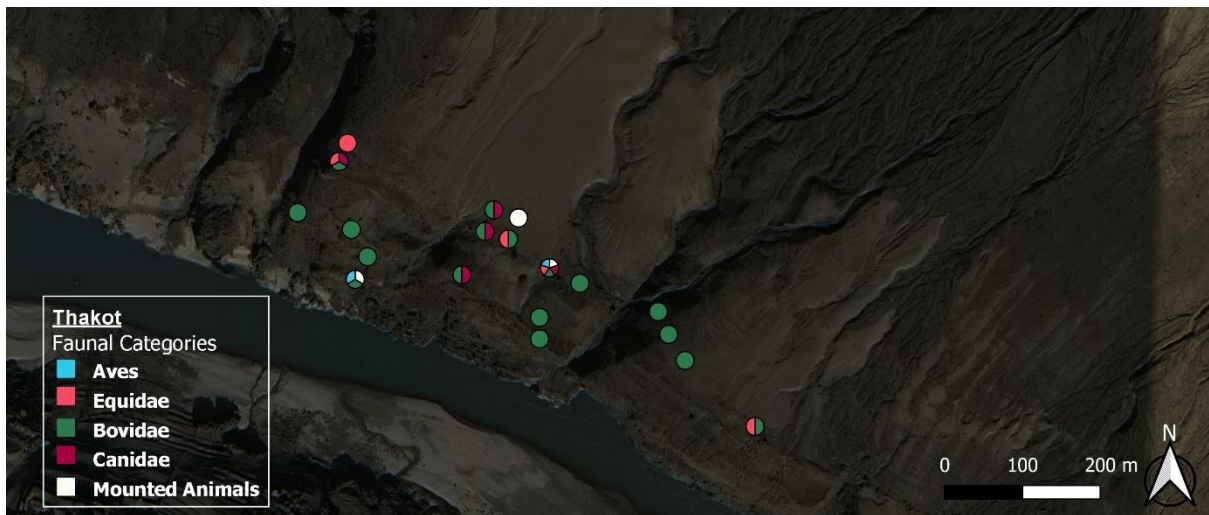


Figure 86: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Thakot (after Bandini-König 2011; after Google Earth).

3.11. Khomar Das

The Khomar Das field station is located on the riverbanks of the Indus river (Bandini-König 2011). As the field station of Khomar Das is situated on an elongated stretch of riverbank, a visual representation of the entire field station became difficult to incorporate into a singular map, therefore Khomar Das been split into the two sub-stations of Khomar Das_1 and Khomar Das_2 (fig. 87).



Figure 87: A map of the Khomar Das field station differentiating between the sub-stations of Khomar Das_1 and Khomar Das_2 (after Bandini-König 2011; after Google Earth).

The combined locational maps from both Khomar Das sub-stations present the presence of 23 rock art locations (fig. 88) (fig. 90). In chapter 2, a total of 45 zoomorphic motifs were identified, resulting in an average of 1.96 carvings per Khomar Das rock art location.

3.11.1. Khomar Das_1

Khomar Das 1 has a total of seven rock art locations, present alongside the Indus River (fig. 88). The rock art locations are widespread and scattered throughout the sub-station, therefore no clustering can be defined.

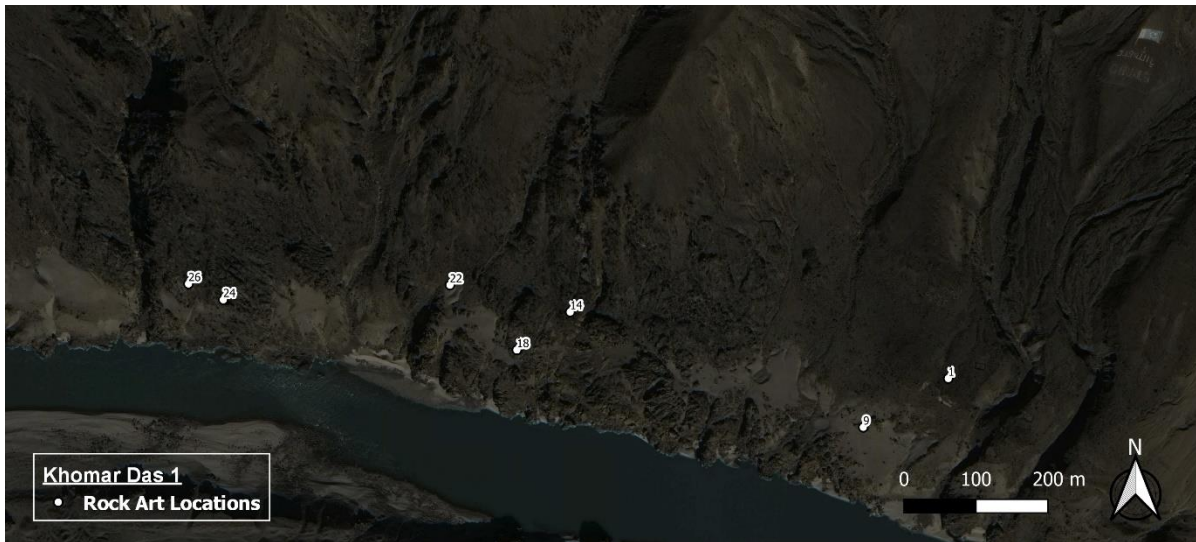


Figure 88: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Khomar Das_1 (after Bandini-König 2011; after Google Earth).

The distribution map based on the composition of depicted zoomorphic motifs makes a distinction between two different faunal categories at the sub-station Khomar Das_1, Bovidae and mounted animals (fig. 89). No clusters have been identified. The widespread zoomorphic carving distribution consists mostly of Bovidae, with a singular rock art location depicting mounted animals.

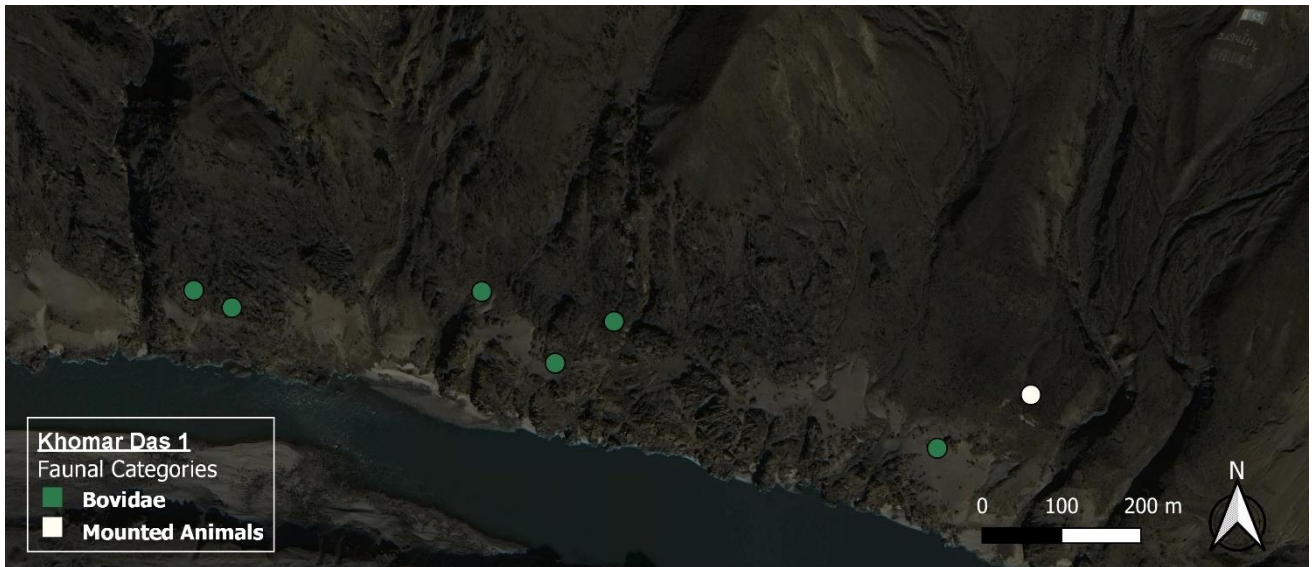


Figure 89: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Khomar Das_1 (after Bandini-König 2011; after Google Earth).

3.11.2. Khomar Das_2

Sub-station Khomar Das_2 can be found upstream from Khomar Das_1, to the west of the first sub-station. A total of 16 rock art locations have been identified at sub-station Khomar Das_2, which, contrarily to Khomar Das_1, do reveal clustering (fig. 90). One cluster can be identified in the western part of the sub-station, comprised of seven rock art locations (locations 53-65).



Figure 90: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Khomar Das_2 (after Bandini-König 2011; after Google Earth).

The map regarding the composition of the sub-station Khomar Das_2 distinguishes between four different faunal categories, Equidae, Bovidae, Canidae, and mounted animals, expanding upon the categories found at Khomar Das_1 (fig. 91). The most prominent faunal categories are respectively Bovidae, Canidae, and Equidae. The singular identified cluster (locations 53-65) includes depictions of all of the four identified faunal categories, Equidae, Bovidae, Canidae, and mounted animals. The non-clustered rock art locations, strewn around the field station, feature Equidae, Bovidae, Canidae and mounted animals.

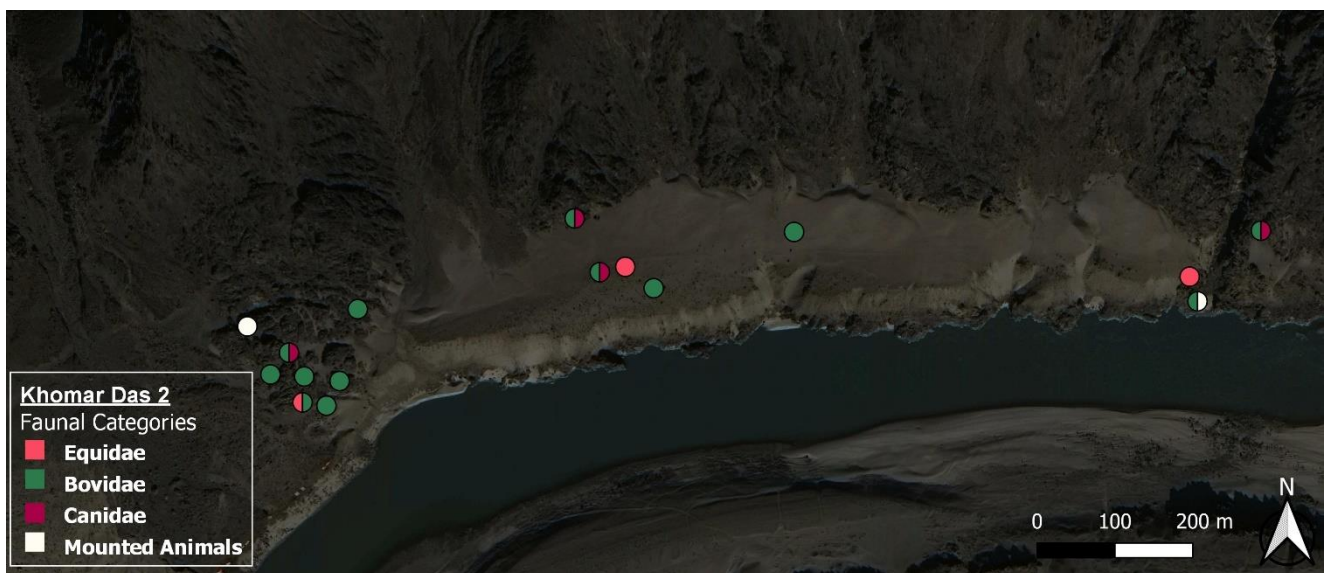


Figure 91: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Khomar Das_2 (after Bandini-König 2011; after Google Earth).

3.11.3 Khomar Das – Overview

The locational maps of the two sub-stations of field station Khomar Das, Khomar Das_1 and Khomar Das_2, presented one identifiable cluster of rock art locations (fig. 88) (fig. 90). A total of four faunal categories could be identified at Khomar Das, Equidae, Bovidae, Canidae, and mounted animals. The three most abundant motifs based on rock art locations are, respectively, Bovidae, Canidae, and Equidae. The singular cluster is situated in sub-station Khomar Das_2 (locations 53-65) and consists of each of the four identified faunal categories (fig. 91). Each faunal category is depicted in non-clustered rock art locations, ergo outside of the cluster.

3.12. Gichoi Das

The field station of Gichoi Das is situated on the banks of the Indus River (Bandini-König 2011). The locational map depicts a total of nine rock art locations (fig. 92). In chapter two, 39 zoomorphic carvings were identified at Gichoi Das, excluding unidentified quadrupeds, resulting in an average of 4.44 carvings per rock art location.

Gichoi Das has a prominent division between the eastern and western regions of the field station, with eight locations in the eastern and one in the western section of the map (fig. 64). In the eastern area, one cluster can be distinguished from the nine rock art locations presented on the locational map (locations 3-13).

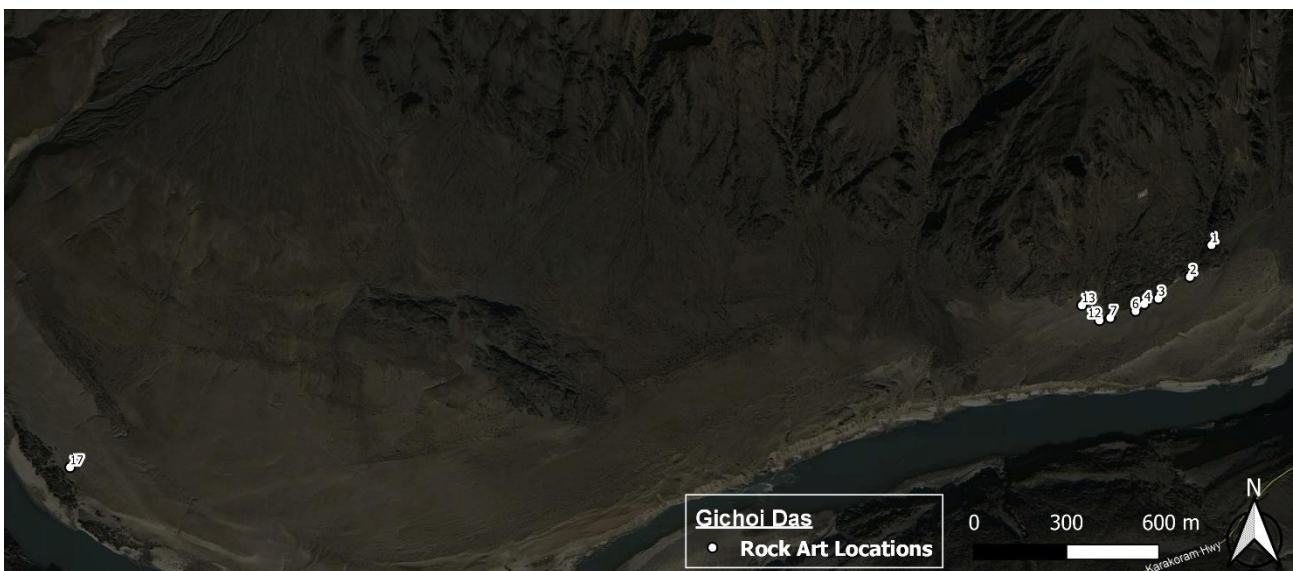


Figure 92: A map presenting the locations of zoomorphic rock art carvings at the field station of Gichoi Das (after Bandini-König 2011; after Google Earth).

The map presenting the composition per rock art location depicts a total of seven identifiable faunal categories, Reptilia, Aves, Equidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 93). The three most abundant faunal categories at Gichoi Das are Bovidae, and Equidae and Canidae with a similar presence. The singular identified cluster (locations 3-13) depicts the complete set of faunal categories. Depictions of Reptilia, Aves, Equidae, Felidae, and mounted animals can only be found within the cluster. The non-clustered rock art locations solely depict Bovidae and Canidae motifs.



Figure 93: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Gicho Das (after Bandini-König 2011; after Google Earth).

3.13. Dardarbat Das

The Dardarbat Das field station is not located on the riverbanks of the Indus River, rather Dardarbat Das is located further inland, closer to rugged mountainous terrain (Bandini-König 2011). The locational map depicts a total of 40 rock art locations (fig. 94). 74 zoomorphic rock carvings have been attributed to Dardarbat Das in chapter 2, resulting in an average of 1.96 carvings per rock art location.

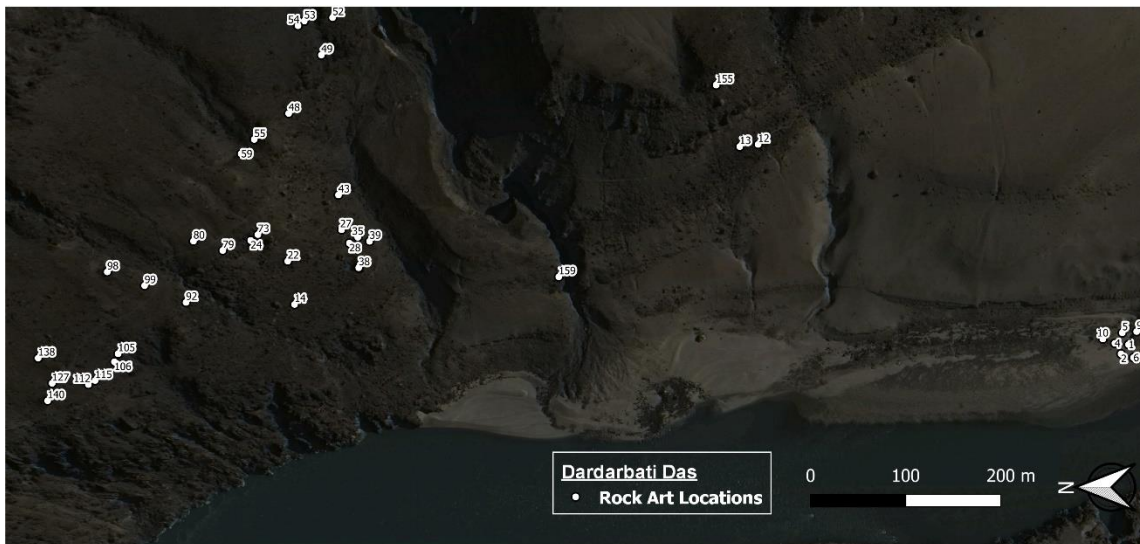


Figure 94: A map presenting the locations of zoomorphic rock art carvings at the field station of Dardarbat Das (after Bandini-König 2011; after Google Earth).

The locational map shows a total of three distinguishable clusters in three different parts of the field station (fig. 94). In the northern-most reaches of Dardarbat Das, a cluster of seven rock art locations can be discerned (locations 105-140). In the centre of the map, a smaller cluster can be identified (locations 27-39). The third cluster is located in the southern-most reaches of the field station, consisting of seven rock art locations (locations 1-10). The other zoomorphic rock art locations are widely spread throughout Dardarbat Das.

The map based on the composition of the rock art locations of Dardarbat Das presents the presence of a total of five faunal categories, Equidae, Bovidae, Felidae, Canidae, and mounted animals (fig. 95). The three most prominent faunal categories are Bovidae, mounted animals, and Canidae. The cluster in the north has the largest variety of depicted faunal categories, four out of five, Equidae, Bovidae, Canidae, and mounted animals. The other two clusters, in the centre and the south, have a similar varied composition, however, they both reflect two or three faunal categories. The cluster in the centre of the map is composed of Bovidae and Canidae. The southern cluster consists of Bovidae, Felidae, and mounted animals. When the three clusters are correlated together, the clusters collectively represent each of the identified faunal categories. The non-clustered rock art locations feature Equidae, Bovidae, Canidae, and mounted animals prominently, alongside several locations depicting Felidae.

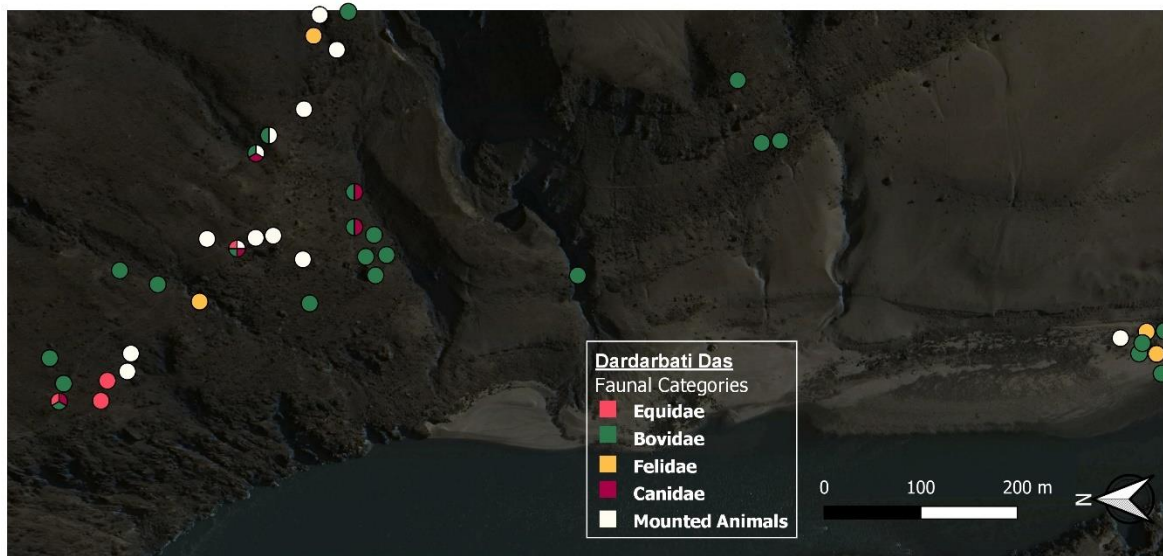


Figure 95: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Dardarbat Das (after Bandini-König 2011; after Google Earth).

3.14. Ba Das

The field station of Ba Das is located inland, on the top of a hill, overlooking the riverbanks of the Indus River (Bandini-König 2014). The locational map distinguishes between 36 different rock art locations (fig. 96). In chapter two, a total of 117 zoomorphic rock carvings were identified, excluding unknown quadrupeds, resulting in an average of 3.25 carvings per rock art location.

The map presenting the distribution of rock art locations can be used to differentiate between two different clusters, both located in the southeastern section of the map. The first cluster consists of six rock art locations (locations 10-19). The second cluster, similarly, consisting of six rock carving locations, can be found to the north of the aforementioned first cluster (locations 45-50; 73).

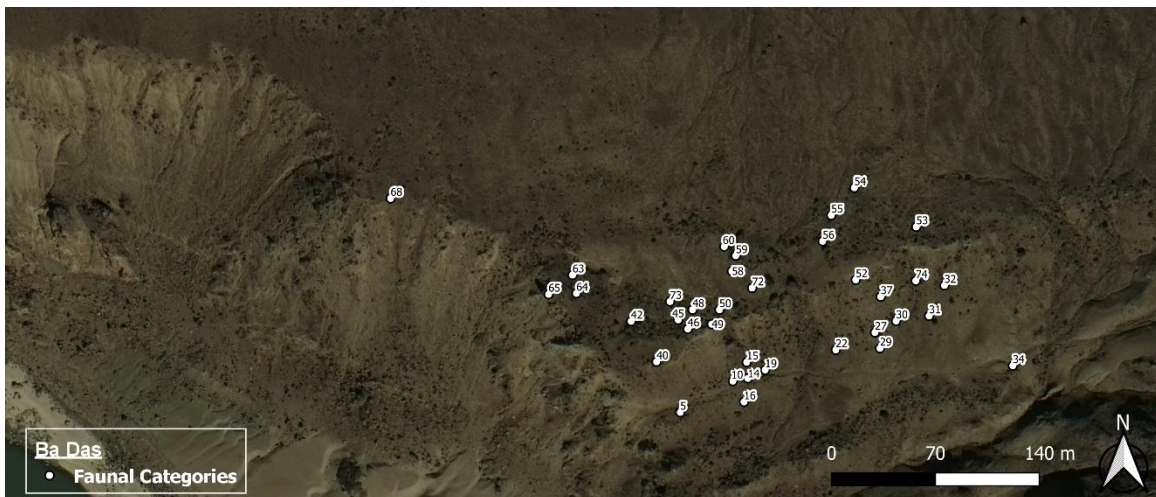


Figure 96: A map presenting the locations of zoomorphic rock art carvings at the field station of Ba Das (after Bandini-König 2014; after Google Earth).

The compositional map presents the presence of a large variety of faunal categories, a total of seven, at the field station of Ba Das, Reptilia, Aves, Equidae, Cervidae, Bovidae, Canidae, and mounted animals (fig. 97). The three most abundant faunal categories based on the number of rock art locations are respectively Bovidae, Canidae, and Equidae. Both clusters depict four faunal categories each. The southern cluster (locations 10-19) consists of depictions of Reptilia, Aves, Cervidae, and Bovidae motifs. The northern cluster (locations 45-50; 73) is composed of Aves, Equidae, Bovidae, and Canidae motifs. The non-clustered rock art locations feature every identified faunal category, scattered throughout the landscape. Ba Das is one of three field stations featuring depictions of Cervidae, alongside Dadam Das and Thalpan. Cervidae depictions are located both within and outside of the clusters.

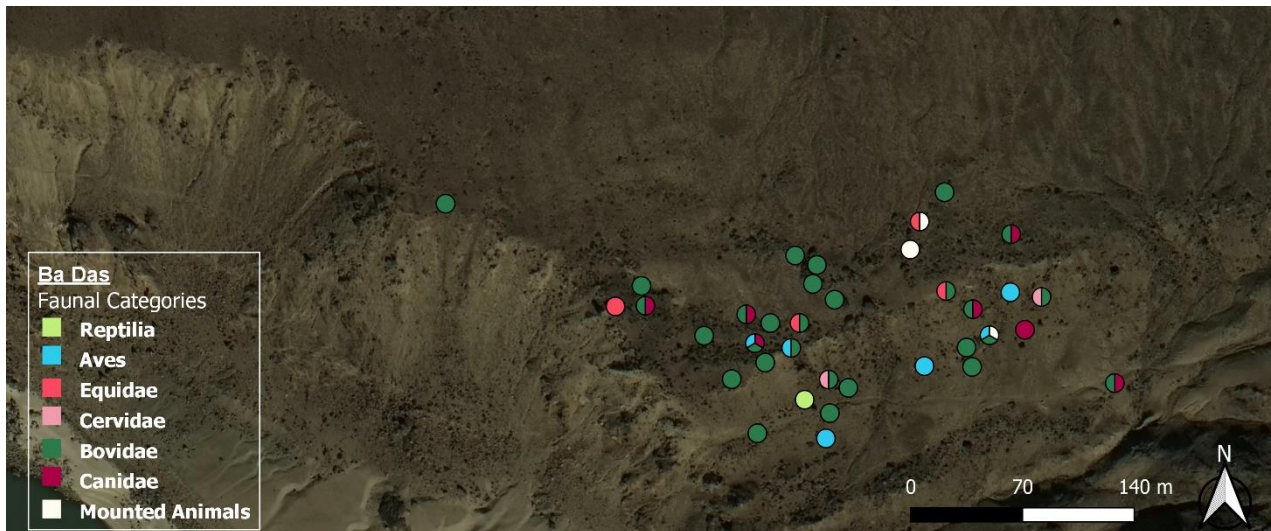


Figure 97: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Ba Das (after Bandini-König 2014; after Google Earth).

3.15. Ba Das Ost

The Ba Das Ost field station is located more inland, the majority of the carvings can be found hundreds of metres from the riverbanks (Bandini-König 2014). A total of 32 rock carving locations could be identified at the Ba Das Ost field station (fig. 98). In chapter two, 59 zoomorphic motifs were identified at Ba Das Ost, resulting in an average of 1.84 carvings per rock art location.

One cluster can be identified in the area of Ba Das Ost with a proximity to the Indus River riverbanks. The cluster consists of five coalesced rock art locations (1-5, 18-26). The geographical location of the cluster is closer to the Indus than the other, more widespread, non-clustered rock art locations strewn throughout the inland, rugged landscape.

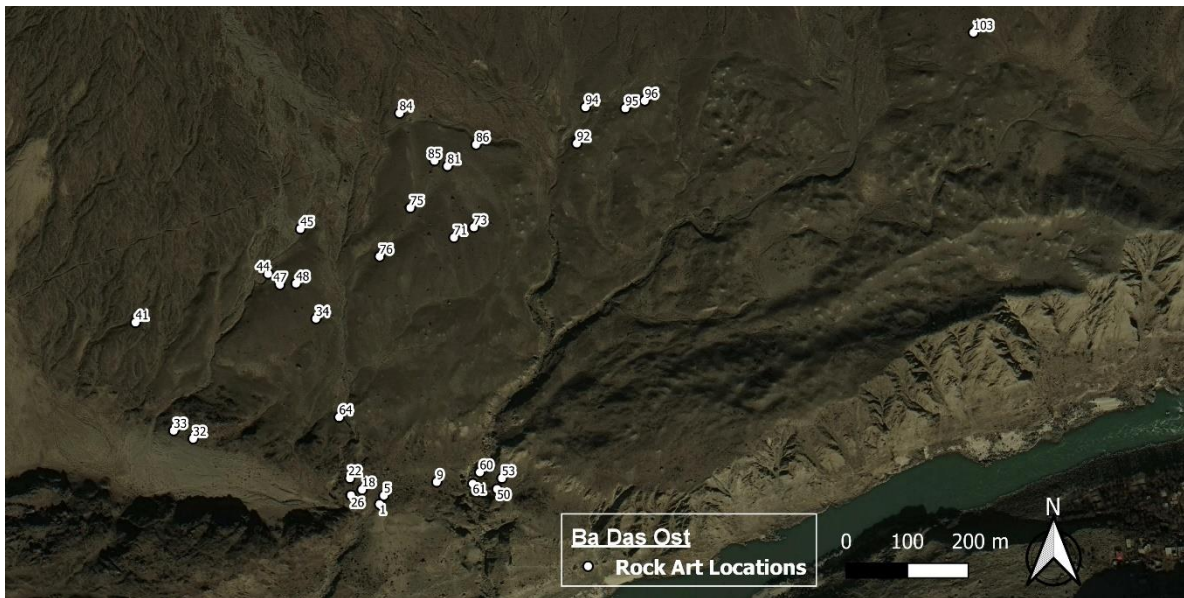


Figure 98: A map presenting the locations of zoomorphic rock art carvings at the field station of Ba Das Ost (after Bandini-König 2014; after Google Earth).

A total of four faunal categories could be distinguished between based on the compositional map of Ba Das Ost, Equidae, Bovidae, Canidae, and mounted animals (fig. 99). The three most abundant faunal categories are respectively Bovidae, mounted animals, and Equidae. The singular identified cluster near the Indus River depicts Equidae, Bovidae, and mounted animal zoomorphic motifs, containing the only Equidae depictions at the field station (locations 1-5; 18-22). One canid location is represented in the hinterlands towards the North. Other non-clustered rock art locations feature Bovidae and mounted animals prominently.

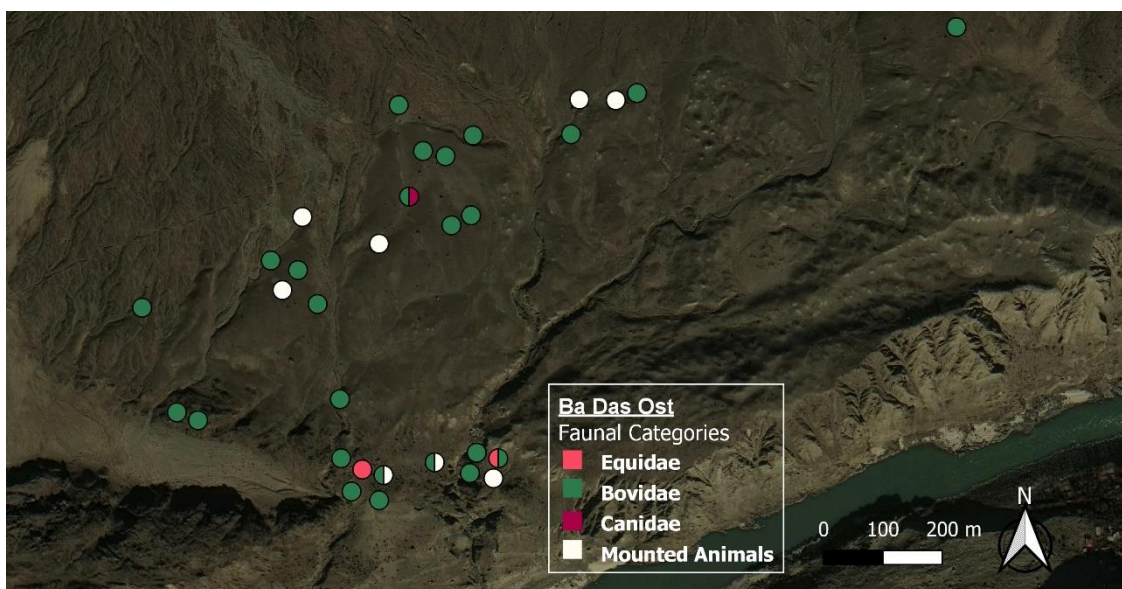


Figure 99: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Ba Das Ost (after Bandini-König 2014; after Google Earth).

3.16. Gali

At the field station of Gali, merely two rock art locations could be identified (fig. 100). The Gali field station, similarly to the field station of Ba Das Ost, is located inland with a significant distance from the Indus River (Bandini-König 2014). Two zoomorphic rock carvings were categorized to be present at Gali during the identification of the zoomorphic motifs, resulting in an average of one carving per rock art location. No clustering can be identified as there are solely two identified rock art locations.



Figure 100: A map presenting the locations of zoomorphic rock art carvings at the field station of Gali (after Bandini-König 2014; after Google Earth).

The two rock art locations identified at Gali present the presence of Equidae motifs, the only faunal category to be identified at the field station of Gali (fig. 101).



Figure 101: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Gali (after Bandini-König 2014; after Google Earth).

3.17. Gukona

The field station of Gukona is located next to the Indus River (Bandini-König 2014). A total of seven rock art locations have been identified based on the map featuring the rock art locations (fig. 102). 18 zoomorphic motifs have been identified at Gukona in the second chapter, resulting in an average of 2.57 carvings per rock art location. No clusters could be identified, as there is a limited number of locations present at the field station, widespread over a significant distance.

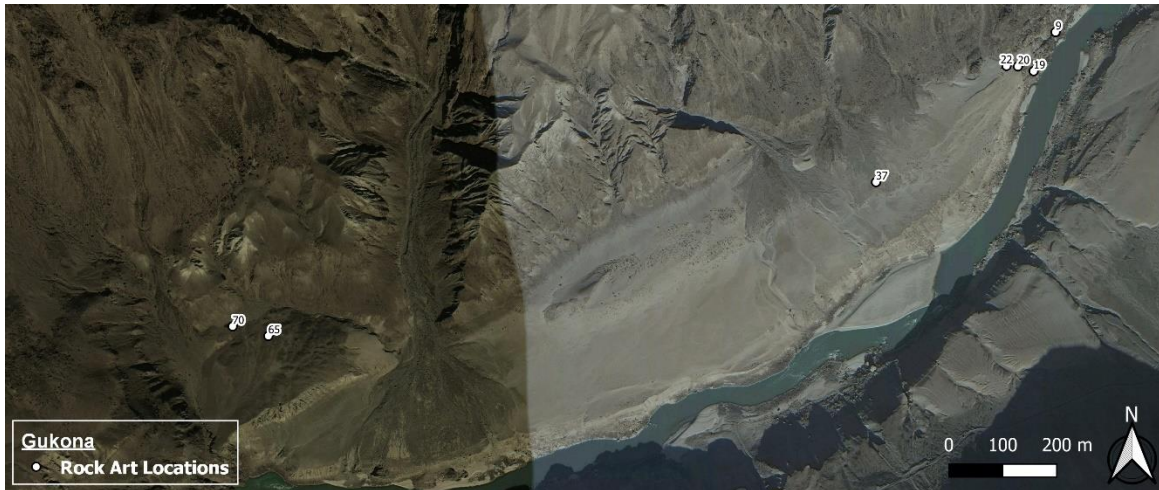


Figure 102: A map presenting the locations of zoomorphic rock art carvings at the field station of Gukona (after Bandini-König 2014; after Google Earth).

Despite the small number of identified rock art locations, six different faunal categories could be inferred from the compositional map per location at Gukona, Reptilia, Aves Equidae, Bovidae, Felidae, and Canidae (fig. 103). The most abundant faunal category is Bovidae, the others are solely represented on one rock art location.

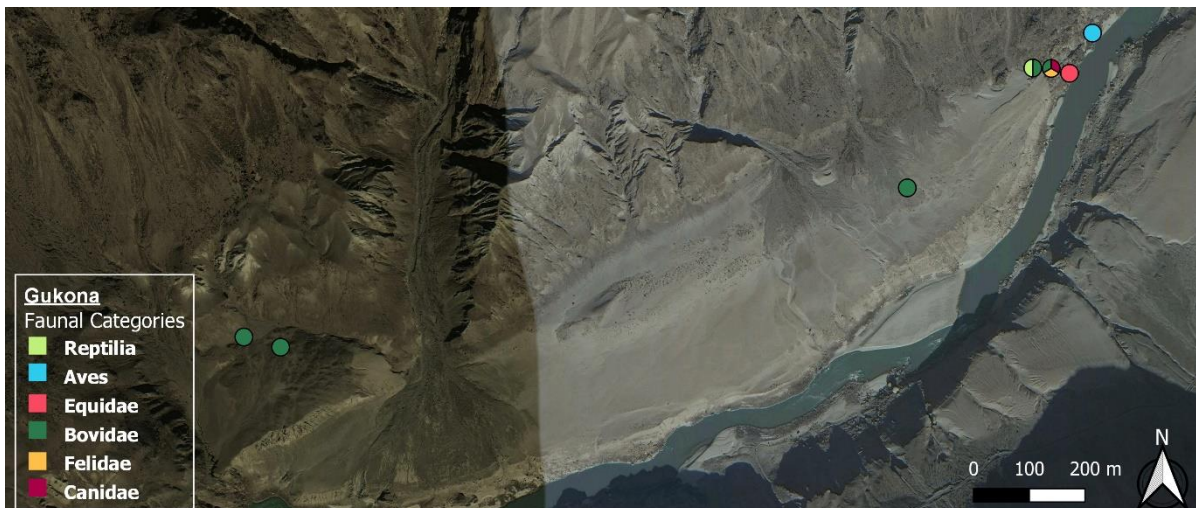


Figure 103: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Gukona (after Bandini-König 2014; after Google Earth).

3.18. Mostar Nala

The field station of Mostar Nala is situated inland on the northern side of the Indus River (Bandini-König 2014). The rock art locations identified at Mostar Nala are widespread and scattered throughout the landscape, resulting in difficulties when visualizing the data in a singular map, therefore, the field station has been subdivided into two smaller sub-stations: Mostar Nala_1 in the South, closer to the Indus River, and Mostar Nala_2 in the North, in between mountains (fig. 104).

In chapter 2, a total of 21 motifs were identified at the Mostar Nala field station, divided over a total of 14 rock art locations, as can be deduced from the combination of the locational maps of Mostar Nala_1 and Mostar Nala_2 (fig. 105) (fig. 107). An average of carvings per rock art location can be calculated by using these numbers, resulting in 1.50 carvings per location.



Figure 104: A map of the Mostar Nala field station differentiating between the sub-stations of Mostar Nala_1 and Mostar Nala_2 (after Bandini-König 2014; after Google Earth).

3.18.1. Mostar Nala_1

The sub-station of Mostar Nala_1 is located relatively close to the Indus River if compared to Mostar Nala_2, however, the distance of hundreds of metres between the Mostar Nala_1 and the Indus river does classify the sub-station as an inland site, rather than a riverside site. A total of five rock art locations can be identified through the use of the locational map (fig. 105). As there are five locations present in a relatively small area, these rock art locations can be considered a cluster.



Figure 105: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Mostar Nala_1 (after Bandini-König 2014; after Google Earth).

The map presenting the composition of the available rock carvings shows a total of two differing faunal categories which can be identified at Mostar Nala_1 and the cluster, Reptilia and Bovidae (fig.106). The most prominently featured taxa are respectively Bovidae and Reptilia.



Figure 106: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Mostar Nala_1 (after Bandini-König 2014; after Google Earth).

3.18.2. Mostar Nala_2

The sub-station of Mostar Nala_2 is located significantly further inland than Mostar Nala_1. A total of nine rock art locations could be identified at Mostar Nala_2 (fig. 107). Multiple smaller conglomerations can be distinguished between, however, there is no cluster to be identified.

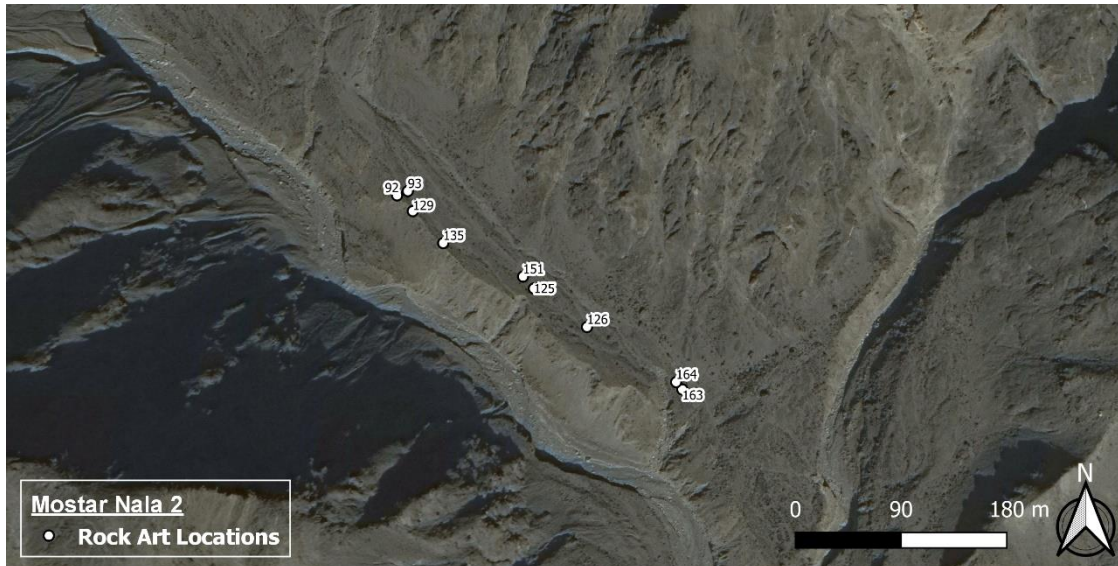


Figure 107: A map presenting the locations of zoomorphic rock art carvings at the sub-station of Mostar Nala_2 (after Bandini-König 2014; after Google Earth).

The map featuring the composition of carvings at rock art locations implies a presence of a total of four faunal categories, Reptilia, Bovidae, Canidae, and mounted animals (fig. 108). The three most prominently depicted faunal categories are Bovidae, followed by Reptilia, and mounted animals.

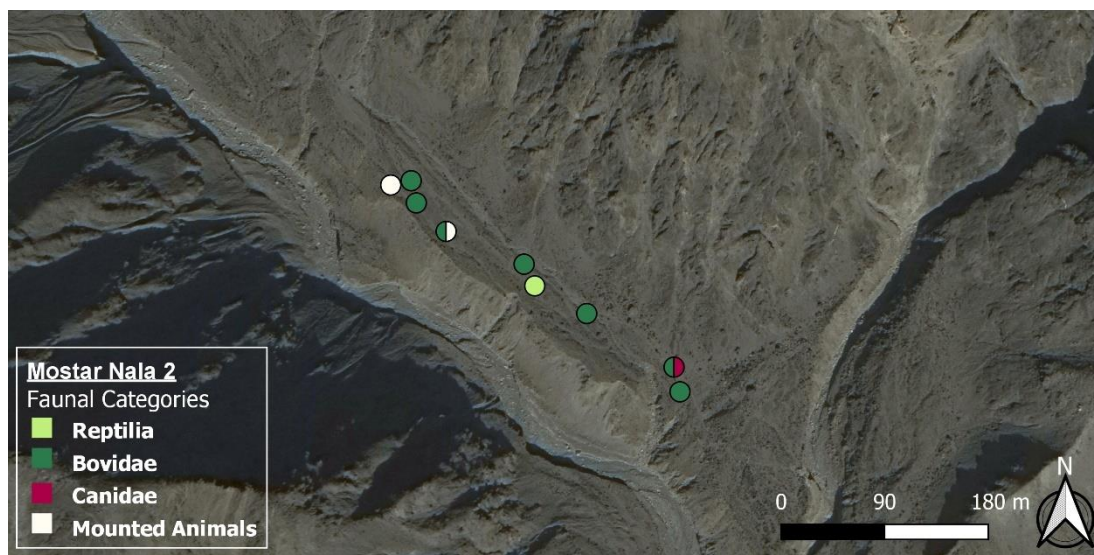


Figure 108: A map presenting the composition of zoomorphic carvings at rock art locations at the sub-station of Mostar Nala_2 (after Bandini-König 2014; after Google Earth).

3.18.3. Mostar Nala – Overview

The locational maps of Mostar Nala_1 and Mostar Nala_2 presented an absence of clusters (fig. 105) (fig. 107). A total of four faunal categories could be identified at Mostar Nala, Reptilia, Bovidae, Canidae, and mounted animals (fig. 78) (fig. 80). The three most abundantly depicted motifs are respectively Bovidae, followed by Reptilia and mounted animals, which share a similar presence.

3.19. Ke Ges

The Ke Ges field station is located a significant distance away from the Indus River, situated inland, closer to mountainous terrain. Four rock art locations were designated based on the spatial information provided by the locational map (fig. 109). In chapter two, five carvings were identified to be belonging to Ke Ges, resulting in an average of 1.25 carvings per location. No clusters could be identified, as the four locations are strewn throughout the landscape, separated by hundreds of metres.

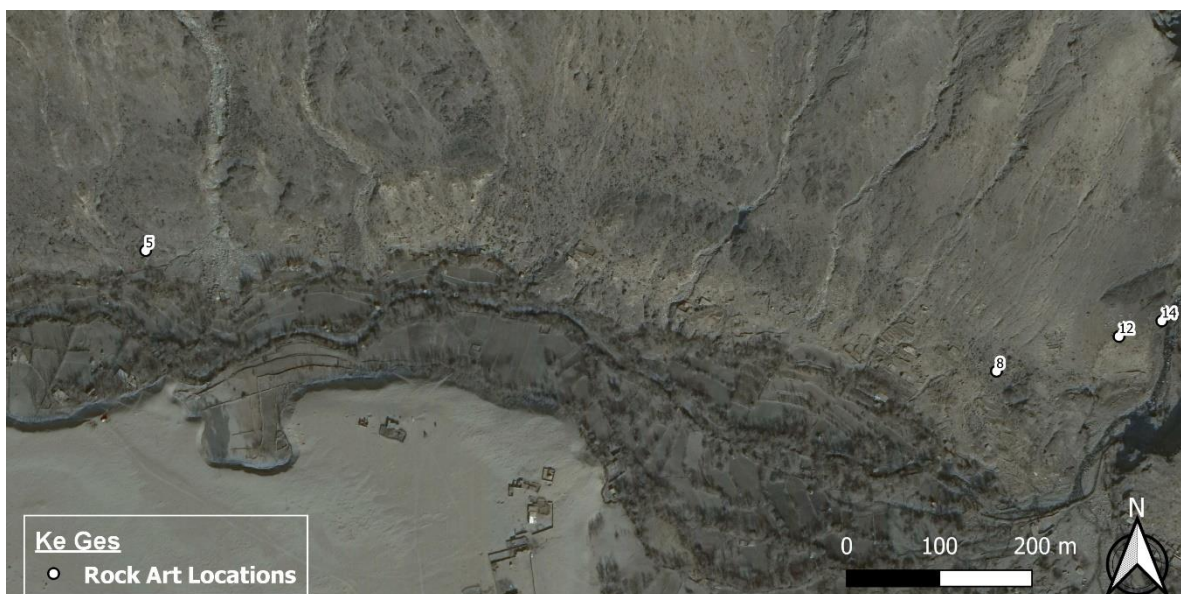


Figure 109: A map presenting the locations of zoomorphic rock art carvings at the field station of Ke Ges (after Bandini-König 2014; after Google Earth).

Based on the composition of the rock carvings, two faunal taxa could be identified at the Gukona field station, Bovidae and Equidae (fig. 110). Both Equidae and Bovidae have two rock art locations which portray their presence, making them both equally well-represented and the most prominent.



Figure 110: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Ke Ges (after Bandini-König 2014; after Google Earth).

3.20. Ame Ges

The Ame Ges field station is located on an inland location, significantly removed from the Indus River. At Ame Ges, two rock art locations have been identified (fig. 111). A total of three zoomorphic carvings have been identified at this field station, resulting in an average of 1.5 carvings per rock art location. As there are no more than five rock art locations, clustering cannot be identified.



Figure 111: A map presenting the locations of zoomorphic rock art carvings at the field station of Ame Ges (after Bandini-König 2014; after Google Earth).

The map featuring the composition of rock art locations shows the presence of a singular faunal category at the field station, Bovidae (fig. 112).

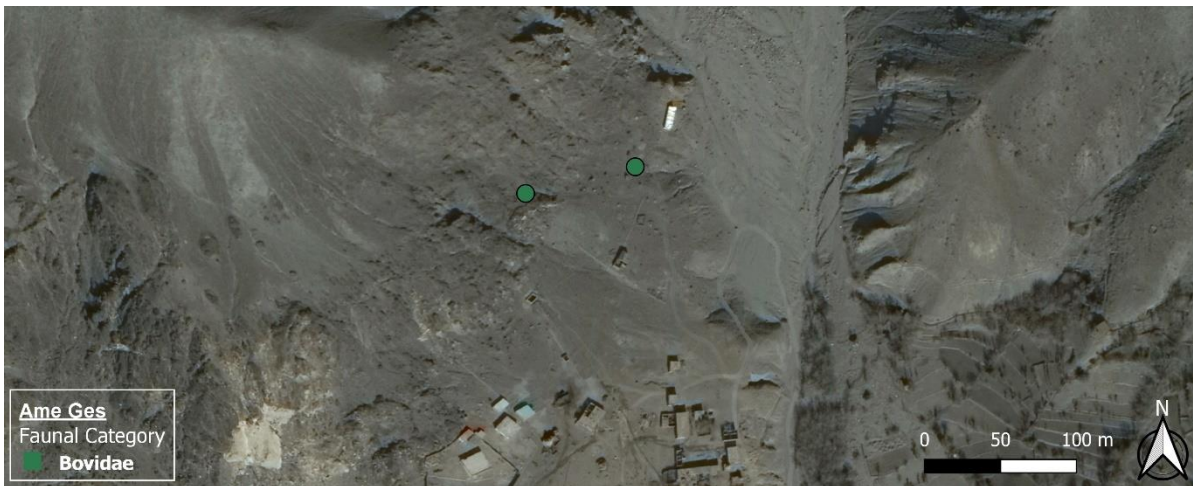


Figure 112: A map showing the composition of zoomorphic carvings at rock art locations at the field station of Ame Ges (after Bandini-König 2014; after Google Earth).

3.21. Drang Das

The field station of Drang Das can be found inland, near rugged and hilly terrain, removed from the Indus River (Bandini_König 2014). A total of ten rock art locations have been identified due to the locational map. In chapter 2, 24 zoomorphic carvings have been attributed to Drang Das, excluding the unknown quadrupeds, resulting in an average of 2.40 carvings per rock art location. One cluster can be identified in the southeastern section of the Drang Das field station. The cluster consists of six rock art locations (locations 1-8) (fig. 113).

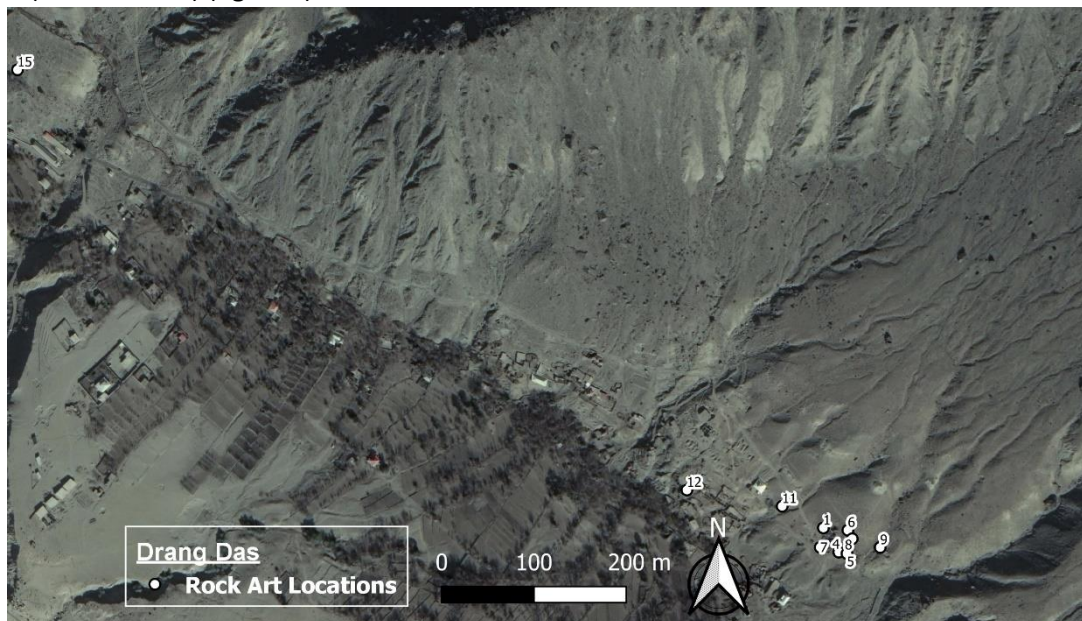


Figure 113: A map presenting the locations of zoomorphic rock art carvings at the field station of Drang Das (after Bandini-König 2014; after Google Earth).

The map presenting the composition of Drang Das shows the presence of a singular faunal category at Drang Das, the Bovidae (fig. 114). Whereas clustering at other field stations appears to enhance the availability of variety, the cluster available at Drang Das (locations 1-8) have a similar composition, solely depicting Bovidae.

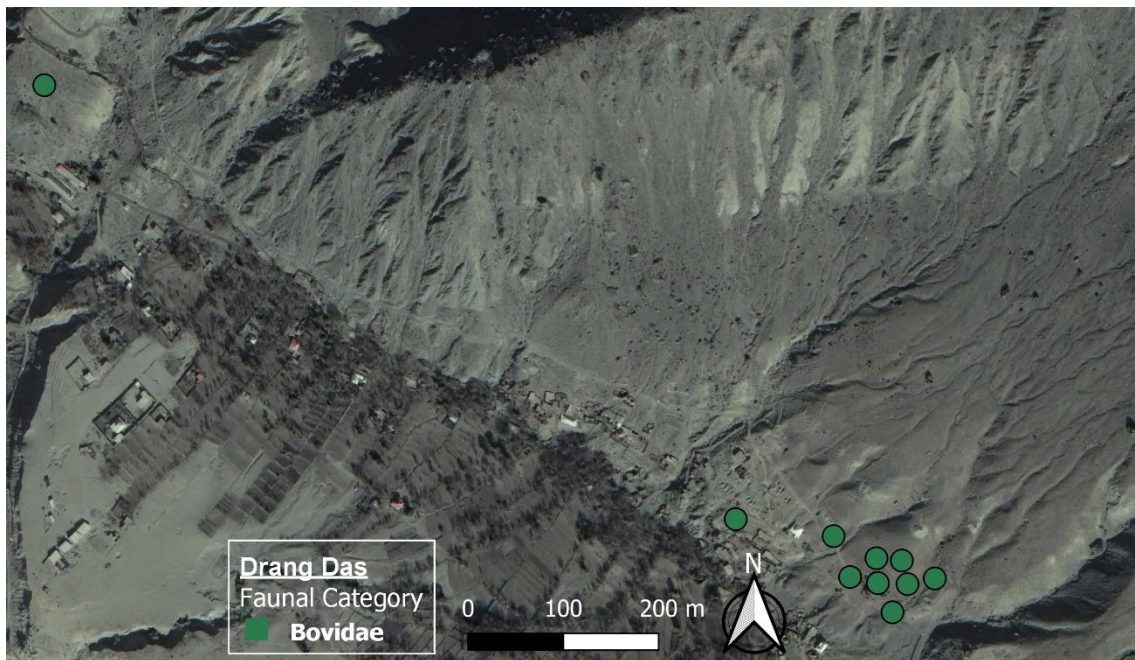


Figure 114: A map presenting the composition of zoomorphic carvings at rock art locations at the field station of Drang Das (after Bandini-König 2014; after Google Earth)

3.22. Preliminary Conclusions

After the creation and description of the distribution maps of both the location and the composition of rock art locations and carvings, several aspects must be highlighted to conclude the observations made in chapter 3 and to introduce new concepts for the interpretative chapter, chapter 4.

Firstly, an average of the carvings per rock will be presented. Throughout the previous chapter, these data have already been calculated per field station, however, this section will be devoted to differentiating between categories based on these average zoomorphic motifs per rock art location per field station. Secondly, the most prominently depicted motifs will be presented, similarly to the average of motifs per location, by presenting the results and discussing and explaining the differences between field stations. Thirdly, the phenomenon of clustering will be discussed. Lastly, a new concept will be introduced, that of the riverside-inland dichotomy, based on the relative location of the field stations within the Karakoram mountain range environment.

3.22.1. Average of Carvings per Rock

In the second chapter, the identification of faunal motifs, the amount of carvings per field station were identified. In the third chapter, the distributional plotting of spatial information, the amount of rock art locations per field station were identified. Through the combination of these two factors, an average could be calculated of the number of carvings per rock. The formula is as follows:

$$\text{Average Number of Carvings per Rock Location} = \frac{\text{Number of Carvings per Field Station}}{\text{Number of Rock Art Locations per Field Station}}$$

The application of the formula allowed for the identification of the amount of rock carvings per rock art location per field station, presented in the following table (tab. 12). The following averages do not include the unknown quadruped category from chapter two, as its inherent value was not prominent enough to display in the maps, therefore, it will also not be used during subsequent analyses (tab. 12). An average was only given to field stations and the Thalpan substations, as these are the different documented regions in the MANP. Smaller substations were created to allow for an easier overview and visualization during chapter 3, they are a smaller part of the field stations, therefore it is not necessary to calculate averages for these substations.

The measured values range from 1.00 to 13.11 carvings per rock art location. The average carvings per location can be split into two groups, 1.00 to 4.44, and 5.20 to 13.11. Over 75% of the field stations is present within the first category (n=20). The second group consists of four field stations with relatively high average carvings per location. Higher numbers equal larger amounts of rock carvings and relatively smaller amounts of rock art locations. The remaining four field stations with a high average will be discussed.

Shing Nala has the fourth place with 5 rock art locations and 26 rock art carvings, resulting in 5.20 carvings per location. Due to the limited presence of rock art location, the results might have been skewed, or Shing Nala could be a potential key archaeological site, as was already hypothesized by van Aerde (Möhns 2018; van Aerde 2019). The third place can be attributed to Hodar, with a total of 649 carvings over 85 rock art locations, resulting in an average of 7.64. As mentioned before, Hodar is unique when compared to other field stations, due to the fact that there is a significant amount of rock carvings on a relatively limited amount of space, furthermore, there is a significant variety in the different represented faunal categories. Thus, due to this unique distribution and composition, Hodar might prove to be an area of archaeological interest. The second and first place both go to Thalpan. Two of its substations, Thalpan I and Thalpan II, both have an average close to 10 carvings per rock art location. The average of 9.95 rock art carvings per rock art location can be traced to Thalpan II, solely surpassed by Thalpan I with an average of 13.11 carvings per rock. In prior research, Thalpan was already hypothesized to have been a significant site, therefore this is an expected outcome (Möhns 2018; van Aerde 2019). Chapter 4.3. will elaborate more on the possibilities and meaning of the significantly high averages of these field stations.

Table 12: A table presenting the data necessary to calculate the average carvings per rock per field station.

Documented Field Stations	Number (#) of Rock Art Locations per Field Station	Number (#) of Identifiable Carvings per Field Station	Average Number (#) of Carvings per Rock Art Location per Field Station
Oshibat	41	155	3.78
Shatial	36	102	2.83
Hodar	85	649	7.64
Shing Nala	5	26	5.20
Gichi Nala	40	84	2.10
Dadam Das	61	245	4.02
Chilas-Bridge	18	39	2.17
Thalpan I	9	118	13.11
Thalpan II	20	199	9.95
Thalpan III	86	253	2.94
Thalpan IV	82	305	3.72
Thalpan - Total	197	875	4.44
Ziyarat	61	142	2.33
Thakot	19	75	3.95
Khomar Das	23	45	1.96
Gichoi Das	9	39	4.33
Dardarbati Das	40	74	1.85
Ba Das	36	117	3.25
Ba Das Ost	32	59	1.84
Gali	2	2	1.00
Gukona	7	18	2.57
Mostar Nala	14	21	1.50
Ke Ges	4	5	1.25
Ame Ges	2	3	1.50
Drang Das	10	24	2.40

3.22.2. The abundance of zoomorphic faunal categories based on the abundance of rock art locations

Every field station had a minimum of one faunal category which was depicted most prominently, often followed by a second and a third-most abundant motif. The following table shows the most abundant zoomorphic motifs per field station (tab. 13).

The table presents a large variety of faunal categories for each field station when the prominence of three mostly depicted motifs per location is regarded.

The “–” symbol as found in the table indicates the fact that the field station does not contain a significant variety in its corpus of motifs, an example being Ame Ges, where only bovinds were identified, resulting in the station not containing at least three different faunal categories to present the most abundant and prominent motifs. Two merged cells indicates the fact that two faunal categories have a similar presence within a field station.

Aves, Equidae, Bovidae, Felidae, Canidae, and mounted animals are the six faunal categories which are most prominently represented. This was to be expected, as these are the most prominent faunal categories to be identified during chapter 2. Bovidae is mostly found to be the most prominent, with the sole exception being Gali, where only Equidae were depicted. What was unexpected is the large presence of mounted animals in the assemblage. The scenes where mounted animals are displayed are usually narratives where the riders are either gathered together, facing the same way, like a travelling group, or where the riders are engaged in hunting animals or in combat with other humans. It is possible that these might have been day to day activities immortalized in the stone. The Aves and Felidae presence are equally intriguing. In-depth analyses of the most prominent faunal categories are beyond the scope of this thesis; therefore, future research might regard this subject.

Table 13: A table presenting the most abundant motifs based on the composition of motifs per rock art location.

Most abundant motifs per Field Station based on Presence or Absence			
Documented Field Stations	1	2	3
Oshibat	Bovidae	Canidae	Mounted Animals
Shatial	Bovidae	Aves	Canidae
Hodar	Bovidae	Mounted Animals	Canidae
Shing Nala	Bovidae	Felidae and Mounted Animals	
Gichi Nala	Bovidae	Equidae	Mounted Animals
Dadam Das	Bovidae	Mounted Animals	Equidae
Chilas-Bridge	Bovidae and Mounted Animals		Felidae
Thalpan I	Bovidae	Canidae	Mounted Animals
Thalpan II	Bovidae	Equidae	Mounted Animals
Thalpan III	Bovidae	Mounted Animals	Equidae
Thalpan IV	Bovidae	Canidae	Mounted Animals
Thalpan - Total	Bovidae	Mounted Animals	Canidae
Ziyarat	Bovidae	Canidae	Equidae
Thakot	Bovidae	Equidae and Canidae	
Khomar Das	Bovidae	Canidae	Equidae
Gichoi Das	Bovidae	Equidae and Canidae	
Dardarbati Das	Bovidae	Mounted Animals	Canidae
Ba Das	Bovidae	Canidae	Equidae
Ba Das Ost	Bovidae	Mounted Animals	Equidae
Gali	Equidae	-	-
Gukona	Bovidae	Reptilia, Aves, Equidae, Felidae, and Canidae	
Mostar Nala	Bovidae	Reptilia and Mounted Animals	
Ke Ges	Equidae and Bovidae		-
Ame Ges	Bovidae	-	-
Drang Das	Bovidae	-	-

3.22.3. Clustering

As can be inferred from multiple field stations, clustering of rock art locations occurs frequently. The expectations for clustering would have consisted of similar depicted motifs, however, through observation it appears that the clustering reinforces a larger variety of diversity of zoomorphic motifs. In the majority of the field stations, clustering of five or more rock art locations presented an increase of the diversity of portrayed fauna. Field stations where the clustering did not exceed the variety do exist, however, these are usually field stations with limited amounts of depicted faunal categories or the presence of limited rock art locations.

3.22.4. Introducing the Riverside-Inland Dichotomy

Almost every field station can be located either as being near the Indus River and its riverbanks, or as being further inland near the mountainous base and rugged terrain. As seen in chapter 3, there might be significant differences between the riverside and inland distribution and composition, therefore, each of the field stations has been classified as either being riverside or inland, except for Thalpan, as it encompasses both types due to its immense size and widespread distribution of rock art locations. The table below presents every field station and their classification as either a riverside or an inland field station based on the maps created in chapter three (tab. 14). This dichotomy will be used during chapter 4.1. and 4.2. to determine whether there is an actual differentiation between the two types of geographical positions and if so, which characteristics this dichotomy inherently represents.

Table 14: A table presenting the distinction between riverside and inland sites,

Field Station	Location: Riverside /Inland	
Oshibat	Riverside	
Shatial	Riverside	
Hodar	Riverside	
Shing Nala	Riverside	
Gichi Nala	Riverside	
Dadam Das	Riverside	
Chilas-Bridge	Riverside	
Thalpan	Riverside	Inland
Ziyarat	Riverside	
Thakot	Riverside	
Khomar Das	Riverside	
Gichoi Das	Riverside	
Dardarbati Das	Inland	
Ba Das	Riverside	
Ba Das Ost	Inland	
Gali	Inland	
Gukona	Riverside	
Mostar Nala	Inland	
Ke Ges	Inland	
Ame Ges	Inland	
Drang Das	Inland	

Chapter 4 – The Human-Fauna-Environment Entanglement, Symbolism, and the significance of Zoomorphic Rock Art

The identification of the documented zoomorphic rock carvings present in the Karakoram mountain range and the creation of maps based on the distribution of the rock art locations and composition have allowed for the gathering of data which will subsequently be used in this chapter to interpret several aspects of the zoomorphic rock carvings in the broader context of modern field stations, past areas of interest, and the Silk Roads trade network. Although there is only direct evidence for a terminus post quem for zoomorphic motifs when Buddhist motifs are correlated, yet considering the Silk Roads as a possible source of the zoomorphic motifs might be worth it.

Firstly, the riverside-inland dichotomy, introduced in the preliminary conclusions of chapter 3, section 3.22.4., will be discussed. By comparing several aspects, including the presence of specific identified zoomorphic carvings, the number of faunal categories, and stylistic differences, of both riverside and inland field stations, new insights regarding the field stations and their geographical location are introduced. Secondly, the zoomorphic data which has been analysed in this thesis will be correlated to the limited quantity of research into the rock art of the Karakoram mountains. Through the correlation of Buddhist imagery, consisting of anthropomorphic Buddhist and Bodhisattva motifs, alongside the commemorative stupa structures, and the zoomorphic rock carvings, hypotheses introduced in prior research will be corroborated and expanded upon. These hypotheses focus on the identification of places of interest and archaeological potential for the ancient Silk Roads network of exchange, important nodes which might have functioned as trading posts or campsites, which would have followed the Indus River (Möhns 2018; van Aerde 2019). The field stations which were already highlighted based on the presence of anthropomorphic Buddha depictions in previous research, Chilas-Thalpan, Shing Nala, and Shatial, will be correlated with zoomorphic data to corroborate and alter hypotheses on these key field stations. Furthermore, the zoomorphic data will be applied to introduce a new area of interest, Hodar. Thirdly, human-environment interactions will be discussed. After a short introduction, the presence of anthropogenic scenes, correlated with fauna, and the presence of domesticated animals will be applied to highlight interactions interconnecting humans, animals, and the environment. Lastly, the results of the discussion and interpretation will be summarized shortly before concluding this thesis.

4.1. Analysing the Riverside-Inland Dichotomy

The creation of the faunal distribution maps allowed for the visualization of the location of zoomorphic motifs within the field station. However, the creation of the maps did also allow for the visualization of the location of the field stations. By pinpointing the exact location of the field stations, their presence within the overarching environment, the Karakoram mountain range, becomes apparent. Based on the distance of the zoomorphic rock art from the Indus river, the field stations have been categorized into two groups: field stations which are present alongside or near the Indus river on its flat banks and field stations which can be found more inland, closer to the more rugged, mountainous areas. If a field station is located two hundred metres away from the Indus River, it has been classified as inland, if the location is within two hundred metres of the Indus, the field station is classified as a riverside station. In table 15, the categorization per field station is presented, as well as the number of faunal categories which were present within the field station (tab. 15). Due to the sheer size of the Thalpan field station and the widespread distribution of zoomorphic rock art carvings in the area, Thalpan has been split into two parts, a riverside and an inland aspect. Through the creation of this table, comparisons between field stations, their locations, and their inherent zoomorphic motifs can be made (tab. 15).

Table 15: A table presenting data on the location of the field station in correlation with the number of faunal categories.

Field Station	Location: Riverside/Inland		# of Faunal Categories	
Oshibat	Riverside		7	
Shatial	Riverside		7	
Hodar	Riverside		8	
Shing Nala	Riverside		6	
Gichi Nala	Riverside		5	
Dadam Das	Riverside		9	
Chilas-Bridge	Riverside		6	
Thalpan	Riverside	Inland	11	5
Ziyarat	Riverside		8	
Thakot	Riverside		5	
Khomar Das	Riverside		5	
Gichoi Das	Riverside		7	
Dardarbat Das	Inland		5	
Ba Das	Riverside		7	
Ba Das Ost	Inland		4	
Gali	Inland		1	
Gukona	Riverside		6	
Mostar Nala	Inland		4	
Ke Ges	Inland		2	
Ame Ges	Inland		1	
Drang Das	Inland		1	

If the number of faunal categories is correlated with the location, several aspects become evident. Firstly, the value range, the minimum to the maximum value (tab. 16). The value range for the field stations close to the Indus river can be narrowed down to 5 to 11 faunal categories, whilst inland field stations have a value range of 1 to 5 faunal categories. There is a slight overlap between the two value ranges with field stations having 5 faunal categories, however, as can be seen in table 15 and 16, lower values below four are only found in inland field stations, whilst values above 6 are only found in riverside field stations (tab. 15) (tab. 16). A median and an average were calculated to highlight the distinction between the number of faunal categories in riverside and inland field stations.

Table 16: A table showing the values given per riverside or inland field station, along with the median and average.

	Values	Value Range	Median	Average
Riverside	5,5,5,6,6,6,7,7,7,7,8,8,9,11	5-11 Faunal Categories	$(7+7) / 2 = 7$	$97 / 14 = 6,92$
Inland	1,1,1,2,4,4,5,5	1-5 Faunal Categories	$(2+4) / 2 = 3$	$24 / 8 = 2,88$

The identified zoomorphic motifs differ per field station, as can be seen in chapter two and three. However, the depicted animals also differ per field station location. Table 17 presents the depicted animals for riverside and inland field stations (tab. 17). The zoomorphic motif assemblage at riverside field stations is the most diverse, as every identified faunal category is represented at least once. On the contrary, inland field stations appear to have a relatively limited faunal presence, as Elephantidae, Rodentia, Camelidae, Suidae, and Cervidae are not depicted. However, this is to be expected, as these taxa are relatively underrepresented within the overall documented Karakoram rock art assemblage. The most commonly depicted fauna, Bovidae, Equidae, and Canidae, are well-represented in both riverside and inland field stations.

Table 17: A table presenting the depicted faunal categories per riverside and inland field stations.

Riverside	Inland
Reptilia	Reptilia
Aves	Aves
Elephantidae	
Rodentia	
Camelidae	
Suidae	
Equidae	Equidae
Cervidae	
Bovidae	Bovidae
Felidae	Felidae
Canidae	Canidae
Mounted Animals	Mounted Animals

4.2. A Basic Analysis of Stylistic Differences in the Zoomorphic Rock Carving Record – Riverside-Inland Dichotomy

The methodology used to portray rock art onto a rock reflects the individuality and identity of the carver. A motif can differ significantly based on the spent time, skill, creativity, and goal of the carver. Style is inherently connected to aesthetics and symbolism (Eisenberg-Degen and Nash 2014, 259-263).

A distinction must be made between the representation and the meaning of a motif. Even though an image might appear to be recognizable, without the mindset and context of the original carver, it becomes difficult to understand what the author might have wanted to portray or what an image might have meant in the context of the life of the carver. Even though the depiction and subsequent study of rock art might look straightforward, there is always a meaning, an intentionality behind it, which is difficult to grasp for mindsets from different spatial and temporal cultural mindsets like modern archaeologists. In modern Western thought, specific animals have a symbolic value, a fox is sly, a lion is powerful, modern humans have imprinted essential human characteristics onto the animal world (Taylor 2018). However, the majority of such symbolism exists in the mind and is thus intangible, therefore, how are we supposed to understand the symbolic mindset of a carver from another spatial and temporal context? The symbolic bias must be considered when looking at style. How and why does a motif have a specific shape and how can this help archaeologists to understand rock art? A short analysis of the style of rock carvings will be discussed below.

As this is a basic overview of the stylistic differences between field stations, and as a full stylistic analysis is beyond the scope of this thesis, a basic generalized method has been created to categorize the different stylistic trends which are visible in the documented Karakoram rock art assemblage (tab. 18).

Table 18: A table presenting the three different categories for the stylistic analysis.

Value	Characteristics
0	<p>Very basic representations of animals, using linear shapes and lacking directly distinguishable features (fig. 115).</p> <div data-bbox="724 427 986 689" data-label="Image"> </div> <p data-bbox="453 712 1283 768"><i>Figure 115: An example of the 0 value in the stylistic analysis, documented in Oshibat (Bermann and König 1994, table 18).</i></p>
1	<p>More detailed representation of animals, using geometric shapes beyond lines, with the body having distinguishable features (fig. 116).</p> <div data-bbox="683 992 1023 1232" data-label="Image"> </div> <p data-bbox="459 1305 1276 1361"><i>Figure 116: An example of the 1 value in the stylistic analysis, documented in Hodar (Bandini-König 1999, table 36).</i></p>
2	<p>Very detailed representations of animals, life-like with additional details beyond the basic shape of an animal (fig. 117).</p> <div data-bbox="687 1532 1034 1843" data-label="Image"> </div> <p data-bbox="450 1877 1286 1933"><i>Figure 117: An example of the 2 value in the stylistic analysis, documented in Thalpan (Bandini-König 2005, table 18).</i></p>

The table above shows the generalized methodology, a spectrum with values ranging from 0 to 2, to allow for the differentiation between different styles (tab. 18). Each value has several characteristics associated with it which help to attribute a value to a field station. This value reflects the types of carvings present. If a 1 is given, the field station includes carvings with a 0 and 1 value, similarly, if a 2 is given, carvings with a 0, 1, and 2 value are identified. Each field station will be given a value to allow for a comparison between the characteristics of the field stations (tab. 19).

Table 19: A table presenting data on the location of the field station in correlation with the stylistic value category.

Field Station	Location: Riverside/Inland		Stylistic Value	
Oshibat	Riverside		1	
Shatial	Riverside		2	
Hodar	Riverside		2	
Shing Nala	Riverside		1	
Gichi Nala	Riverside		2	
Dadam Das	Riverside		2	
Chilas-Bridge	Riverside		2	
Thalpan	Riverside	Inland	2	2
Ziyarat	Riverside		2	
Thakot	Riverside		1	
Khomar Das	Riverside		2	
Gichoi Das	Riverside		1	
Dardarbati Das	Inland		2	
Ba Das	Riverside		1	
Ba Das Ost	Inland		0	
Gali	Inland		1	
Gukona	Riverside		1	
Mostar Nala	Inland		0	
Ke Ges	Inland		1	
Ame Ges	Inland		0	
Drang Das	Inland		0	

As can be seen from the results of the stylistic analysis, each value could be correlated with a field station. Riverside field stations generally have more detailed drawings with values ranging from 1 to 2, presumably due to the fact that most of the carvings, and thus carvers, would have been present in riverside field stations. Inland field stations have values ranging from 0 to 2, with the majority on the lower end of the scale.

This discrepancy of styles between riverside and inland field stations might be explained by their geographical position within the landscape. If merchants, travellers and locals would have travelled through the Karakoram mountain environment, the most logical option would be to travel along the Indus river. The river provides both a source of water, as well as traversable terrain due to the flat riverbanks. This would make the construction of trading posts and villages along the river more efficient and plausible. Subsequently, more travellers would use the Indus riverbanks as the path to their destination, causing more rock art carvings to be created in and around the riverside field stations. As there would presumably have been trading posts where travellers could rest and worship, carvers would generally have had more time to dedicate to the creation of zoomorphic motifs, resulting in more elaborate carvings. The inland field stations are located at a significant distance from the Indus river; therefore, the terrain would generally have been rougher and the risk of danger greater, allowing for less time to be spent on the creation of zoomorphic motifs. The following section focuses on the use of both Buddhist and zoomorphic rock carvings to present key archaeological locations, Chilas-Bridge, Thalpan, Shing Nala, Shatial, and Hodar, which are all located near the riverside.

4.3. Investigating the Correlation between Zoomorphic and Buddhist Motifs to Identify Nodal Points in the Silk Roads trade network.

The use of the spatial distribution of Karakoram rock art carvings to determine possible archaeological sites has already been explored in the limited research dealing with the Buddhist carvings of the Karakoram rock art assemblage. Anthropomorphic Buddhist depictions, representing the Buddha and Bodhisattvas, have previously been used by van Aerde and Mohns as indicators for potential key stops alongside the ancient Karakoram Silk Roads trade route (Möhns 2018, 55-58, 60-62; van Aerde 2019, 469-475). These stops might have been places where merchants could have rested safely, away from the dangers of travelling, or Buddhist sanctuaries. These indicative Buddhist anthropomorphic motifs were identified at four field stations, Chilas-Bridge, Thalpan, Shatial, and Shing Nala (fig.118), which have already shown interesting numbers of rock art in chapter 3.22.1.. No excavation has occurred at these locations as of yet; therefore, rock art might provide an alternative source of information on the past of the Indus river valley and its role within the Silk Roads trade network.

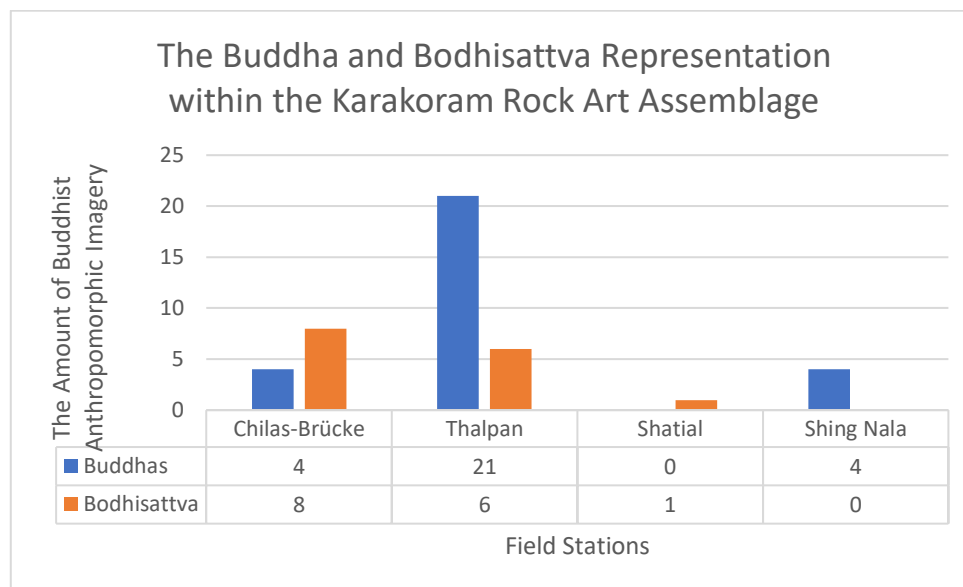


Figure 118: The presence of anthropomorphic Buddhist imagery within the Karakoram rock art assemblage (after Möhns 2018).

Through the study of the Buddhist motifs, the unique nature of the four field stations will be discussed. Additionally, the identified zoomorphic motifs and rock art patterns will be used to corroborate to existing hypotheses regarding the field stations and their potential role within the ancient network of exchange, alongside introducing new potential sites.

4.3.1. Chilas-Thalpan

As can be seen in the graph, anthropomorphic Buddha depictions are most prominently located at the Chilas-Bridge and Thalpan field stations (fig. 118). Chilas-Bridge and Thalpan are both situated closely to one another alongside the Indus river, one on each side of the river, with corresponding Buddhist motifs, making the possible differentiation of the two field stations as separate station stops difficult. Due to this intrinsic connection between the two field stations, the term Chilas-Thalpan will be used from now onwards. Based on the rock art, two hypotheses have been created regarding the function of the region: either as a Buddhist sanctuary or a trading post along the Silk Roads exchange route running through the Karakoram mountain range.

The large frequency of Buddhist rock art near the Chilas-Thalpan area seems to imply that the two field stations might have had a significant function along the Karakoram trade route. Further evidence for the function of the Chilas-Thalpan area might be found in inscriptions left in the region. The inscription 64:12, found at the Chilas field station, refers to Sinhota, his wife, and his sister. As the majority of merchants would have been male, it is unlikely that the female relatives of Sinhota would have travelled alongside the merchants. This might indicate the presence of a sedentary community in the Chilas-Thalpan region, either as a local settlement or as a trading post constructed to allow for a place to rest and exchange goods (Möhns 2018, 55-56).

Another possible function for the Chilas-Thalpan area might be deduced from the significant number of Buddhist carvings present in the region. Jettmar suggested the possibility of a Buddhist sanctuary at Chilas-Thalpan (Jettmar 1993, XX-XXI). Practitioners of Buddhism might have travelled to the sanctuary or monastery for religious or mercantile reasons. The anthropomorphic Buddhist carvings could have had a protective function, whereas specific representations of the Buddha would have guarded specific groups. An important representation being Avalokiteśvara, the Bodhisattva of compassion and the patron of merchants, which is depicted at the Chilas field station (Möhns 2018, 19, 56-57).

With its prominent location alongside the Indus river and the presence of the majority of Buddhist carvings of the documented Karakoram rock art assemblage, the importance of the Chilas-Thalpan region can already be elucidated. The identified zoomorphic motifs will strengthen and corroborate the position that Chilas-Bridge and Thalpan have within the Karakoram mountain range.

The documented assemblage of the Chilas-Bridge, located on the southern side of the Indus river, field station contained a total of 39 zoomorphic motifs, which have been identified on 18 different rock art locations. The identified faunal taxa were Aves, Equidae, Bovidae, Felidae, Canidae, and Mounted Animals. Chilas-Bridge, on its own, does not differ significantly from other studied field stations, however, when correlated with Thalpan, the unique nature of the Chilas-Thalpan area becomes apparent.

During the documentation of the rock art near Thalpan, the field station was divided into four smaller sub-stations, respectively Thalpan I, II, III, and IV, to facilitate the large number of rock art carvings. A total of 941, including unidentified quadrupeds, zoomorphic motifs, nearly a third of the entire documented assemblage, was identified on a total of 197 rocks at the Thalpan field station. Due to the widespread distribution of the rock art carvings, a distinction can be made between rock art near the river and the inland mountainous facet of Thalpan. This differentiation will be discussed further in the section on the river-mountain dichotomy in chapter 4.2..

Sub-stations Thalpan I and Thalpan II are located on the northern side of the Indus river, across from Chilas-Bridge. Thalpan I and Thalpan II consisted of clusters with the largest variety of zoomorphic taxa on a limited number of rocks, respectively 129 zoomorphic motifs on 9 rocks and 213 motifs on 20 rocks, including unidentified quadrupeds. The identified taxa were Reptilia, Aves, Elephantidae, Suidae, Equidae, Cervidae, Bovidae, Felidae, Canidae, as well as mounted animals, thus depicting faunal categories which were severely underrepresented in other field stations, highlighting the unique nature of the area.

Sub-stations Thalpan III and IV are located on the northern side of the Indus river, albeit further inland than Thalpan I and II. Thalpan III inherently reflects a wide variety of depicted taxa, six in total, Reptilia, Aves, Equidae, Bovidae, Felidae, Canidae, alongside mounted animals, however, the diversity of zoomorphic motifs cannot be compared with the variability of Thalpan I and II. The second-most zoomorphic motifs of the sub-stations could be identified at Thalpan III, a total of 279 motifs depicted on 86 rocks. The largest number of carvings of the Thalpan field sub-station was documented at Thalpan IV, as a total of 320 zoomorphic motifs on a total of 82 rock locations was identified. Seven taxa were identified at Thalpan IV as well, Aves, Camelidae, Equidae, Bovidae, Suidae, Felidae, Canidae, alongside mounted animals, thus also including camels in the depicted assemblage of Thalpan.

The Chilas-Thalpan zoomorphic rock art assemblage consists of a total of 941 zoomorphic rock art carvings with an unrivalled variety of represented taxa, ten alongside the faunal category of mounted animals. The exceptional zoomorphic assemblage, combined with the exceptional anthropomorphic Buddhist assemblage, and the prominent location of Chilas-Thalpan alongside the Indus river make the field stations key regions for the Karakoram trade route. Through archaeological excavation, it might become possible to comprehend the unique nature of the Chilas-Thalpan area, its function in the past, and its role within the Silk Roads exchange.

4.3.2. Shatial

Despite the presence of a singular depiction of a Bodhisattva, the Shatial field station is regarded as another probable key site location. The field station has the depiction of the Sibi Jataka, the king which sacrificed his own meat as payment for the sparrow. Shatial does, however, have other Buddhist imagery which makes it a potential area of interest, the number of stupas. Stupas are commemorative Buddhist structures and are central to Buddhist monasteries and sanctuaries. Shatial has a total of 156 stupa structures which could be identified within its documented rock art assemblage (van Aerde 2019, 463-464, 471).

Based on the location of Shatial in the Gilgit-Baltistan region, several aspects must be considered. Firstly, Shatial and Chilas-Thalpan have a very similar geographical location, near sharp bends in the Indus river. It might be possible that both regions could have served as trading posts to mark the bends and for travellers and merchants to rest and worship (van Aerde 2019, 471-472). Secondly, Shatial is located significantly further away from the other documented field stations. If Shatial would have been an important trade station for resting, the distance between Shatial and Chilas-Thalpan could be explained as a distance which might be crossed in a day, tens of kilometres.

The field station of Shatial is located on the southern side of the Indus river. The documented zoomorphic rock art assemblage at Shatial consists of 118 carvings, including unidentified quadrupeds, located on a total of 36 rocks. A total of seven taxa could be identified, Reptilia, Aves, Elephantidae, Camelidae, Equidae, Bovidae, and Canidae. Elephantidae and Camelidae are relatively underrepresented in the entire documented Karakoram zoomorphic rock art assemblage. At Shatial, the largest conglomeration of Camelidae motifs currently known can be found clustered around a rock cluster, animals inherently connected with exchange and travel over long distances.

Shatial, as one of the few field stations with an anthropomorphic Buddhist depiction, a significant number of stupas, and a conglomeration of domesticated camels, might have had a prominent location as part of the ancient silk roads exchange network, however, archaeological excavation is a necessity to corroborate the hypothesis.

4.3.3. Shing Nala

The field station of Shing Nala is another potential candidate for an important roadside area, based on the anthropomorphic Buddhist motifs. A total of four depictions of the Buddha have been found at Shing Nala, equivalent to the amount found at Chilas-Bridge (Möhns 2018, 13). Shing Nala is located on the north-western side of the Indus river. Similar to Shatial and Thalpan, there is a significant distance between the Chilas-Thalpan and Shing Nala field stations. If Shing Nala is a trading post or religious sanctuary where travellers and merchants could rest and practice their religions, the distance between the field stations might reflect travels which could have occurred within a singular day, with caravans and individuals moving between the safe havens away from environmental and anthropogenic dangers.

The documented zoomorphic motifs within the Shing Nala assemblage are sparse. A total of 26 carvings could be identified which could be found at three rock carving locations, strewn throughout the landscape. The composition of the Shing Nala zoomorphic motifs consists of Aves, Equidae, Bovidae, Canidae, Felidae, and mounted animals, all reflecting common depictions within the Karakoram mountain range.

Despite the scarce presence of zoomorphic motifs at the field station of Shing Nala, the area still hosts four representations of the Buddha, making it a unique field station amongst others. To further investigate the unique nature of Shing Nala, archaeological excavation is necessary.

4.3.4. Hodar – A Hypothesis

The field station of Hodar, located on the banks to the north of the Indus river, has had the second-most identified zoomorphic motifs out of the entire documented Karakoram rock art assemblage, after Thalpan. A total of 715, including unidentified quadrupeds, zoomorphic carvings could be distinguished between at a total of 85 rock locations, having an average of carving per rock with unidentified quadrupeds of 8.41, which is the second-most average carvings per rock out of all the field stations, if Thalpan is considered as being a singular field station.

Nine different faunal categories could be identified at Hodar, Reptilia, Aves, Rodentia, Equidae, Bovidae, Felidae, Canidae, and mounted animals. Rodentia is a relatively underrepresented taxa in the documented Karakoram rock art assemblage, however, the taxa are represented in the field station of Hodar. Another noteworthy factor of the Hodar field station is the scale of the station itself, the distribution of zoomorphic rock art is limited, as over a distance of a few hundreds of metres, hundreds of carvings are clustered and confined to a relatively small area.

Despite the intriguing patterns created by the zoomorphic motifs, there are no anthropomorphic Buddhist depictions, previously used to distinguish areas of archaeological interest from other field stations. Furthermore, research has not been done into the number of stupas depicted at Hodar.

Yet, due to the unique nature of Hodar and its zoomorphic motifs, the current hypotheses regarding the identification of key areas for station posts or other significant social structures based on rock art motifs must be altered to, aside from Buddhist motifs, also include the zoomorphic motifs. Due to the large variety of zoomorphic representations on a relatively small scale, it is important that prospective research is performed at Hodar, as the amount of rock carvings must have been made over an extended period, possibly leaving traces of human habitation and other anthropogenic activities.

4.4. Human-Environment Interactions

In his influential paper on human-thing entanglement, Hodder wrote that humans depend on things. Things can in this case mean anything with which humans interact during their day to day life, from objects to non-human organisms, including animals (Hodder 2011, 155-157). Interactions between humans and animals have been present ever since hunting and gathering became the most prominent subsistence strategies, as humans depend on animals for consumptive purposes. When domestication first started to occur, humans depended on animals in a different manner. No longer did humans just depend on things, due to the domestication-instigated symbiotic transition from wild to domesticated animals, things started to depend on humans as well (Hodder 2011, 159-163). Humans retrieved primary, meat, and secondary, milk and fur, products from the animals and started to use them as draught animals, while the animals were fed and received protection. To go beyond the scale of animals, mankind depends on the environment, to provide us with resources which helped us to grow culturally as a species. Humans in the Karakoram mountain range interacted with, and subsequently modified, their environment. Through the process of rock art creation, the carvers, either consciously or subconsciously, changed the environment from a natural landscape into a cultural one. By anthropogenically modifying the rocks, mankind left a permanent mark. The notion of landscape is a Western one, however, it is evident that a sociocultural shift occurred whereas the pre-existing rocks in the landscape received a different meaning through the creation of rock art. This section will be devoted to the presence of humans within the Karakoram mountain range and how their anthropogenic activity affected animal populations and the environment through the study of the available rock art and through an overview of anthropogenic motifs correlated with zoomorphic motifs.

4.4.1. Anthropogenic Activities within the assemblage– Hunting, Combat, and Travelling

As mentioned before in chapter 2.5.3. and 2.6.4., anthropomorphic and faunal carvings are inherently interconnected. Wild and domesticated zoomorphic motifs are difficult to distinguish from one another without the presence of anthropomorphic figures to correlate them to. The documented Karakoram rock art assemblage contained many hunting, combat, and travelling scenes.

Hunting scenes are conglomerations of rock art carvings which show anthropomorphic figures with raised weapons pointed at an animal. The majority of the Karakoram hunting scenes consists of mounted anthropomorphic figures hunting wild animals. A total of 332 carvings depict figures mounted on the back of horses, usually armed with bows and swords. Alongside the horses, dogs have also been depicted frequently, helping with the hunt, a total of 82 dogs have been differentiated from other canid species due to the correlation with human figures. The prey animals are most prominently members of the Bovidae family. Hunting scenes with solely faunal depictions are also present, with carnivores consisting of members of the Felidae and Canidae families hunting bovids, although these displays are found in limited quantities.

Combat scenes are conglomerations of rock art carvings which show multiple parties with raised weapons pointed at each other, similar to the aforementioned hunting scenes. These feature humans sitting on the back of horses whilst facing the other party.

Travelling scenes are conglomerations of rock art carvings which show grouped anthropomorphic figures clustered together and facing a similar direction. The figures ride on horseback. The dynamic of the group simulates the travelling of merchants, Buddhist practitioners, or locals through the landscape. Curiously, the environment through which the group is travelling is never depicted, merely the group on the foreground without a backdrop.

These scenes show a symbiotic dependence of humans upon things or animals, to help with hunting or travelling, and vice versa, things depending upon humans, for sustenance.

4.4.2. Domesticated Animals as archaeological indicators

The presence of human-introduced domesticated animals has a significant impact on the representation of species within the documented Karakoram rock art assemblage. The domesticated animals consist of the Bactrian camel, dromedary camel, horse, and dog.

All of the zoomorphic motifs depicting members of the Camelidae family can be found in the field stations of Shatial (n=2) and Thalpan (n=1). These two field stations have been hypothesized to have been important to travellers, locals or foreigners. Camels, also known as the ships of the desert, have been praised for their endurance and strength, which made the species popular as pack animals in caravans. As camels are underrepresented in the documented rock art assemblage, their relatively large presence at Shatial and Hodar could indicate the importance of the field stations for caravan owners.

The majority of zoomorphic motifs depicting equids can be found at the field stations of Hodar (n=110) and Thalpan (n=104), 214 out of 346. At the field station of Hodar, 89 out of the 106 horse depictions has been identified as being mounted by a human. At the field station of Thalpan, 74 out of 110 horse depictions has been identified as being mounted by a human, another 3 as being bridled, and another 3 as having a saddle on their back. Hodar and Thalpan have both already been mentioned multiple times as areas of archaeological interest. Horses, similar to camels, are used as pack animals due to their strength, however, horses are also used as fast transportation animals due to their elongated legs and inherent speed. Their major presence at Hodar and Thalpan could indicate that the field stations would have been significant to travellers and caravan owners.

A significant portion of zoomorphic motifs depicting the domesticated dog can be found at the field stations of Hodar (n=11) and Thalpan (n=24), 35 out of 82. Hodar and Thalpan are both field stations which have been hypothesized to be archaeological areas of interest. Dogs have been used for their offensive strength, both during hunting and conflict. Their presence indicates the presence of hunting at or near the field stations, as dogs have been identified based on the hunting scenes with anthropomorphic figures.

The majority of domesticated animals can be found at field stations, Shatial, Hodar, and Thalpan, which already had either been brought to attention by the presence of Buddhist imagery or the overwhelming presence of zoomorphic motifs. The zoomorphic data further reinforces that these field stations could have had a significant role for humans within the ancient Silk Roads exchange network and are therefore locations at which prospective archaeological research should be carried out.

4.5. Preliminary Conclusions of the Interpretative Chapter 4

The creation of an identification and distribution of the documented zoomorphic allowed for the creation of interpretational data of the rock art in its local context, through the presence and location of field stations, its broader regional context, through the abundance and presence of rock art in the large Karakoram mountains, and the interregional context, through the presumed exchange along the Silk Roads trade network.

Firstly, the riverside-inland dichotomy based on the location of field stations, first identified during the preliminary conclusions of the chapter on distribution, chapter 3.2., was used to investigate the correlation between riverside and inland field stations and the number of represented faunal categories and the depicted faunal categories. The differentiation between riverside and inland field stations appears to be significant, as an increased number of and variety of faunal categories are generally present in riverside field stations. Secondly, the riverside-inland dichotomy was applied to the stylistic differences between riverside and inland field stations. Through the application of a basic spectrum, based on three different values ranging from basic to intricate, it is shown that the majority of zoomorphic motifs at riverside field stations are generally more elaborate than inland carvings. The combination of the number of faunal categories, the differentiation between faunal category depictions, and stylistic differences, present a difference between riverside and inland field stations. Generally, field stations situated along the riverbanks of the Indus River have a more prominent position along the trade routes which would have passed through the Karakoram mountains. The river provides travellers, merchants and locals with resources and the riverbanks provide flat terrain to cross, therefore it would be a logical step to correlate the importance of the Indus River and the prominence of riverside field stations. Thirdly, the distribution of rock art was used as archaeological indicators through the correlation of the presence of zoomorphic and Buddhist motifs in specific field stations. Prior research by van Aerde and Möhns suggested the presence of trading posts or other archaeologically interesting sites through the presence and absence of Buddhist motifs, including anthropomorphic and stupa depictions (Möhns 2018, 55-58, 60-62; van Aerde 2019, 469-475). These sites were Chilas-Thalpan, Shatial, and Shing Nala. The abundance and distribution of zoomorphic motifs corroborates their hypotheses and introduces new field stations which might hold archaeological value, including Hodar. Lastly, human-environment interactions were discussed. A focus was placed on the correlation of zoomorphism and the place of

anthropomorphism within the documented Karakoram rock art assemblage. The probability of defining key archaeological sites through the presence of domesticated animals was explored. Effectively, the interpretation has led to the conclusion that more research has to be done on the zoomorphic rock art in the Karakoram mountains through excavating or extensive documentation to understand its purpose, its meaning, and its chronology.

Chapter 5. Conclusion

To solidify research into the topic of zoomorphic rock art motifs in the Karakoram mountain range, a foundation was necessary, as prior research into the documented zoomorphic motifs has been scarce and solely focused on documentation, rather than interpretation. The documented Karakoram rock art assemblage has been published in eleven *Materialien zur Archäologie des Nordgebiete Pakistans* catalogues. These compendia have allowed for the creation of this thesis. By identifying the drawings of the faunal motifs, creating maps which visualize the distribution and composition of locations featuring rock art, and through the interpretation of both factors, a foundation is laid for further research into zoomorphic rock art, whilst simultaneously broadening the knowledge of the general Karakoram rock art assemblage and general rock art knowledge and methodologies.

The first section of the thesis focused on the identification of the documented zoomorphic motifs as found in the Gilgit-Baltistan region in the Karakoram mountain range. The research questions associated with this chapter were “*Which zoomorphic motifs, and faunal taxa, can be identified within the currently documented rock art assemblage present at the field stations in the south Asian Karakoram Mountains?*”. To answer these questions, first, a differentiation had to be made between zoomorphic and non-zoomorphic carvings. By creating a visual reference guide based on modern extant endemic species, found in Appendix A, identification of zoomorphic taxa, solely the drawings, not the descriptions, based on morphological characteristics became possible. The results of the identification indicate the presence of three faunal Classes: Reptilia, Aves, and Mammalia. Reptilia, a total of 0.97% of the zoomorphic assemblage, could be subdivided into Serpentes and undetermined Reptilia. Aves, a total of 2.37% of the zoomorphic assemblage, could be subdivided into Phasianidae, *Anser*, Columbidae, Accipitridae, *Corvus*, Passeridae, and undetermined Aves. The largest presence within the documented Karakoram zoomorphic assemblage is the Mammalia Class, constituting

96.65% of the zoomorphic assemblage. Mammalia which could be identified are Elephantidae, Rodentia, including *Lepus*, Camelidae, including *Camelus bactrianus*, Suidae, including *Sus scrofa*, Equidae, including *Equus caballus*, Cervidae, Bovidae, including *Bos mutus*, *Capra sibirica*, *Capra falconeri*, *Ovis ammon*, *Pseudois nayour*, and *Phantolops hodgsonii*, Felidae, including *Panthera uncia* and *Panthera tigris tigris*, Canidae, including *Canis familiaris*, *Canis lupus*, and *Vulpes*, and unidentified quadrupedal mammals. These faunae have been identified per field station.

The identification of zoomorphic motifs was followed by an identification of anthropomorphic motifs correlated with zoomorphic motifs. Mounting of both domesticated and wild animals is portrayed within the rock art assemblage. Anthropogenic indicators, such as bridles and saddles, were identified. Domesticated dogs have been identified based on the presence of anthropomorphic figures and the stance of the dog alongside humans, which was necessary, as the morphological characteristics strongly resemble those of other canid species. Through the identification and interpretation of the birth stories, or Jataka tales of the Buddha, well-known and well-documented, it became possible to confirm and alter identifications based on morphological characteristics. Appendix B, animal identification profiles, has been created to provide an in-depth literary study, focusing on the classification, preferred habitat, diet, identifiable characteristics, and the current status of the fauna, per identified species.

The second section of the thesis was devoted to the visualization of the documented spatial data through the use of QGIS to study the distribution of the zoomorphic rock carvings to answer the research question: “*What information can be inferred regarding the spatial distribution and human-fauna-environment interactions from the rock art assemblage near the Gilgit-Baltistan field stations?*” The visualization of spatial data aided in understanding spatial patterns based on the location, clustering and composition of rock art carvings and their locations, allowing for insights into the faunal presence, the geographical positioning of the field stations, and human-animal-environment interactions. Two maps were created per field station and substation to neatly visualize the locations of the zoomorphic rock art locations and the composition of motifs at these locations. The locational maps allowed for the identification of clusters, the presence of five or more rock art locations within close proximity of each other. The maps presenting the composition per rock art location were composed of pie charts representing the available faunal categories, Reptilia, Aves, Elephantidae, Rodentia, Camelidae, Suidae,

Equidae, Cervidae, Bovidae, Felidae, Canidae, and mounted animals, the unidentified Quadrupeds were not regarded during this analysis. Species were grouped together to enhance the quality of the compositional map. Mounted animals reflect direct correlations between fauna and an anthropomorphic depiction, thus reflecting human-animal interaction. The available spatial documentation contains an inherent error due to problems regarding accuracy and the reference points on the MANP maps, however, the maps are an integral step to expanding upon the chapter of identification and the current limited knowledge of the Karakoram zoomorphic motifs.

After each map was analysed and discussed, several patterns could be discerned from the spatial visualizations. Firstly, in the second chapter, regarding identification, the number of carvings per species and station were identified, whilst in the third chapter, the number of rock art locations became known, allowing for the calculation of the average number of carvings per rock. Two categories could be distinguished between 1.00 to 4.44 and 5.20 to 13.11 per location. The category with the lowest number of carvings per rock art location is the category with the majority of the field stations, containing twenty out of twenty-four, if Thalpan is split into the four substations. Four field stations were categorized into the second category, Hodar, Shing Nala, Thalpan I, and Thalpan II, and reflected high values, differing significantly from the first category. Secondly, the most prominently abundant faunal categories based on the numerical presence per rock art location was discussed. Bovidae are, by far, the most prominent faunal motif, followed by mounted animals, Equidae, and Canidae. Mounted animals are relatively abundant, reflecting the importance of anthropogenic depictions correlated with faunal motifs. Thirdly, the clustering of rock art locations was discussed. Expected was the clustering of motifs with similar motifs, however, it appears to be the exact opposite. The clustering actively leads to the portrayal of an increased variety and diversity of zoomorphic motifs within a singular cluster. Lastly, a new concept was introduced, the riverside-inland dichotomy. Field stations were located close to the Indus River or further away, near the bases of the mountain. After analysing the two geographical locations, a distinct difference could be noticed between clusters which were riverside clusters, as these reflected a large variety of motifs, whilst inland clusters showed a smaller variety. Therefore, the geographical position was determined per field station to allow for further analysis and interpretation in the interpretative chapter four.

The third section of this thesis is composed of the interpretation of data retrieved from this research and two papers regarding the limited study of Karakoram rock art, the Buddhist motifs (Möhns 2018; van Aerde 2019). This interpretative chapter focuses on the application of the zoomorphic motifs within its local, on the level of field station, regional, the level of the Karakoram mountain range, and the inter-regional trade network of the Silk Roads to answer the question: *“In what ways did humans interact with the local fauna and environment and how is this visible in the zoomorphic rock art record, in what ways do zoomorphic motifs tell us about the role of field stations, and what can the rock art tell us about the Silk Roads?”*.

Firstly, the riverside-inland dichotomy, introduced in chapter three, was discussed. Through the correlation between the presence of specific zoomorphic carvings and the number of faunal categories per field station, differences between riverside and inland field stations could be identified, whereas riverside sites have a wider variety of depicted motifs in large quantities of faunal categories, whilst inland sites depict a limited variety of faunal categories in smaller quantities. Secondly, a basic analysis of style was conducted, consisting of three different values which could be given to a field station based on the details found within the zoomorphic assemblage, reaching from 0, a basic representation, to 2, very detailed representations of animals, as a larger overview would have been beyond the scope of this thesis. In turn, the style was correlated with the riverside-inland dichotomy, resulting in values ranging from 1 to 2 for riverside field stations, and ranging from 0 to 1 for inland field stations. Thirdly, Buddhist motifs, anthropomorphic depictions and stupas, were correlated with the zoomorphic motifs to test the hypothesis that Chilas-Thalpan, Shatial, and Shing Nala would have been important key locations, perchance even nodal points within the Silk Roads network. The zoomorphic motifs corroborate the hypothesis, as peculiar patterns of distribution and composition of zoomorphic rock art are present in Chilas_Thalpan, Shatial, and Shing Nala. Even though no Buddhist depictions are found at Hodar, there is a significant number of zoomorphic motifs present on a relatively small field station, therefore, Hodar was introduced as a new potential archaeological key location. Fourthly, the human-animal-environment entanglement was introduced and the anthropomorphic depictions and anthropogenic processes, which are correlated with zoomorphic imagery and are omnipresent throughout the documented Karakoram assemblage, were discussed and interpreted.

As mentioned before, the current thesis is a steppingstone in the direction of the study of zoomorphic and non-zoomorphic rock art carvings of the Karakoram mountain range, therefore, it is meant to be fairly restricted, to lay the foundations for potential future research, of which the possibilities will be discussed now.

5.1. Avenues for Future Research

As the purpose of this thesis was the laying of foundations for further research into the general rock art of the Karakoram Mountain range and, more specifically, the zoomorphic motifs, several subjects could not be addressed or were merely discussed lightly.

Currently, the chronology of the carvings is unknown, as research into the rock art motifs has mainly been focused on documentation of the motifs without interpretation. Furthermore, the process of carving rock art carvings upon pre-existing carvings, known as superimposition, is not present or documented within the currently known Karakoram rock art assemblage and studying potential superimposition might have led to a relative chronology.

A possible avenue for research into the dating of the Karakoram rock art carvings could be the study of style. Within this thesis, a slight introduction was given to differentiate between different styles. Through an expanded study on the style of the Karakoram rock art carvings, possibly by expanding the spectrum of values available, it might become possible to categorize and classify different styles in trends which in turn might lead to insights into the dating and chronology of the rock art.

Another avenue for retrieving information on the chronology of the Karakoram rock art assemblage could be the excavation of potential nodes of the Silk Roads network along the routes leading through the Karakoram mountain range. Research into the distribution of Buddhist anthropomorphic scenes and stupas has already led to interesting hypotheses regarding the presence of potential key archaeological locations. Van Aerde and Möhns already introduced Chilas-Thalpan, Shatial, and Shing Nala as potential key sites for Buddhism and exchange through the Silk Roads exchange network, either as Buddhist sanctuaries or trading posts (Möhns 2018, 55-58, 60-62; van Aerde 2019, 469-475). In this thesis, zoomorphic data corroborated these hypotheses and introduces the field station of Hodar as another potentially interesting site. Rock art studies are currently the only source of information in the region of the Upper Indus, as excavation has not yet occurred at these key sites due to problematic tendencies with political conditions and archaeological research in Pakistan. By excavating these sites and studying potential zooarchaeological remains, the zoomorphic motifs can be placed within context, leading to broader insights into the role and presence of the zoomorphic motifs within their local and regional context.

The currently documented rock art assemblage consists of thousands of rock art carvings; however, the research area is fairly limited with regards to the entire Karakoram mountain range. Therefore, research into other sections of the mountain range is imperative for the broader understanding of the available rock art in the entire mountain range. The Karakoram mountain Silk Road trade routes are expected to follow the Indus River from the Indian Subcontinent to the borders of China. To the northwest of the current research area lies the region of Gilgit, where it is expected that the diversity and widespread nature of the rock art motifs currently documented in the Gilgit-Baltistan region will continue.

The study of the zoomorphic rock art motifs has allowed for the identification of a multitude of species and other taxa, both endemic and invasive. Over time, the faunal composition has changed, both through anthropogenic and environmental factors, leading to the endangerment of many species. The current corpus of literature on the species of the Karakoram mountains is limited, therefore the study of the identified species through time might improve our knowledge on the topic, and, if the causes for the endangerment of extant species are studied, possibly help to counter the endangerment of a large variety of species to enhance the Karakoram biodiversity.

During the creation of the distributional and compositional maps in the third chapter on spatial distribution, two dimensions were used. However, the Karakoram mountain range is not a flat region, rather, the terrain is highly variable. Therefore, future research could focus on adding a third element to the distribution of zoomorphic rock art locations, the elevation. By studying the elevation, it becomes possible to correlate the height of the rock art locations and the depicted faunal categories within the relief-rich landscape. However, with the current documentation, this is difficult, as there is no spatial data relating to the elevation of rock art motifs. The absence of information on the elevation is one example of lacking information, therefore, it is crucial to add more variables to the current documentation by revisiting the known rock art locations, to allow for broader insights into and interpretations of the already known Karakoram rock art assemblage.

The research presented in this thesis is an aspect of a larger research project, currently based at the Faculty of Archaeology at Leiden University. “Routes of Exchange, Roots of Connectivity – the archaeology of Afro-Eurasian trade networks across land and sea” was started by Dr. Marike van Aerde in 2015 to research archaeological evidence for the establishing of trade routes as part of the Silk Roads network of exchange between the Indian Subcontinent, China, and East Africa. The study of the petroglyphs in the Karakoram mountain range, including the Buddhist and zoomorphic motifs as identified and interpreted in this thesis, is an integral part of the research project and has already been presented during the Gandhara Connections International Conference and Workshop 2019: The Global Connections of Gandharan Art, and an article is currently written which is scheduled to be published in January 2020. The research presented in this thesis is a stepping stone for research into the zoomorphic rock art by itself and as part of the broader Karakoram rock art assemblage, as well as the interregional context of the Silk Roads trade network, therefore it is paramount to continue research into the zoomorphic assemblage of the Karakoram mountain range.

Abstract

During the first centuries BCE and CE, China became one of the larger power-blocks within the ancient early Silk Roads trade network. Extensive trade connections began to form between the Indian Subcontinent and China, allowing for the creation of trade routes passing through the mountains. The physical manifestation of the travellers along these routes is left behind in the shape of rock art, with anthropomorphic Buddhist, zoomorphic, and inscriptional carvings.

The focus of this research is placed on the study of the zoomorphic rock art assemblage from the Karakoram mountains. An international team composed of archaeologists from the Pakistani Department of Archaeology of Gilgit and the German Heidelberg Academy cooperated to document the rock art assemblage present at significant conglomerations of rock art locations, known as field stations, in the Karakoram mountain range, from 1983 until 2013. This documentation, consisting of eleven catalogues known as the *Materialien zur Archäologie der Nordgebiete Pakistans*, is the basis for the current research.

Three aspects of zoomorphic rock art are discussed in this thesis. Firstly, the identification of the faunal depictions. Through the correlation of morphological characteristics of extant fauna and zoomorphic carvings, it becomes possible to identify the depicted fauna. Three main Classes have been identified, Reptilia, Aves, and Mammalia. The majority of carvings, over 95 percent, consists of Mammalia carvings, in particular Bovidae. Secondly, a spatial distribution of the location and composition of rock art locations was created to look at potential clustering. The presence of clustering appeared to enrich the variety of depicted zoomorphic motifs. Furthermore, a dichotomy could be seen between field stations which were present alongside the Indus River, showing a larger diversity than locations more inland. Thirdly, the dataset was interpreted, by carrying out a more detailed analysis into the riverside-inland dichotomy and correlating the presence of the zoomorphic motifs with the Buddhist motifs, strengthening hypotheses and introducing new areas of interest for future archaeological research.

The results of this thesis are laying the foundations for research into the available zoomorphic motifs, and the broader rock art assemblage of the Karakoram mountain range.

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Appendices

Appendix A: The Visual Reference Collection of the Karakoram Fauna

Visual Reference Collection Karakoram Fauna

Bharal: *Pseudois nayaur*



(<https://www.quora.com/What-is-the-natural-habitat-of-the-Himalayan-Blue-Sheep-Bharal-or-Naur-in-Pakistan>)

Himalayan Linx: *Lynx lynx isabellinus*



(<https://www.biolib.cz/en/image/id271516/>)

Argali: *Ovis ammon*



(<https://sasscer.wordpress.com/2014/05/16/the-argali-ovis-ammon/>)

Himalayan Goral: *Naemorhedus goral*



(<https://www.iucnredlist.org/species/14296/4430073>)

Himalayan Marmot: *Marmota himalayana*



(<https://alchetron.com/Himalayan-marmot>)

Yellow-Throated Marten: *Martes flavigula*



(<https://www.ecologyasia.com/verts/mammals/yellow-throated-marten.htm>)

Snow Leopard: *Panthera uncia*



(<http://www.goodwp.com/animals/21416-snow-leopard-panthera-uncia-uncia-uncia-irbis-cliff-snow-winter.html>)

Himalayan Brown Bear: *Ursus arctos isabellinus*



(<https://charismaticplanet.com/himalayan-brown-bear/>)

Indian Grey Wolf: *Canis lupus pallipes*



(<http://www.conservationindia.org/gallery/a-rare-sighting-of-wolf-at-tadoba-maharashtra>)

Rhesus Macaque: *Macaca mulatta*



(<https://www.monkeyworlds.com/rhesus-macaque/>)

Siberian Ibex: *Capra sibirica*



(<https://www.biolib.cz/en/image/id203876/>)

Markhor: *Capra falconeri*



(<https://focusingonwildlife.com/news/wcs-documents-pneumonia-outbreak-in-endangered-markhor/danielle-labordehaute-touche/>)

Himalayan Musk Deer: *Moschus leucogaster*



(<https://rexegoojar.ml/999373-himalayan-musk-deer-diet-in-the-wild>)

Red Panda: *Ailurus fulgens*



(<https://binderparkzoo.org/animal/red-panda/>)

Red Fox: *Vulpes vulpes*



(https://www.paducahsun.com/sports/local/red-foxes/article_cf10e17a-0765-54c5-93dc-9611f145810b.html)

Corsac Fox: *Vulpes corsac*



(<http://animalia.bio/corsac-fox>)

Stone Marten: *Martes foina*



(<http://blue-grey.blogspot.com/2007/08/beechn-marten-stone-marten.html>)

Urial: *Ovis orientalis*



(<https://fineartamerica.com/featured/transcaspian-urial-ovis-vignei-arkal-joel-sartore.html>)

Kiang: *Equus kiang*



(<https://www.istockphoto.com/nl/fotos/kiang>)

Churi: *Pantholops hodgsonii*



(<https://news.janegoodall.org/2016/09/13/iucn-conservation-congress-giant-pandas-are-conservation-symbol-of-success/chiru-antelope/>)

Wild Yak: *Bos mutus*



(<https://www.iyak.org/blog1/2014/7/24/a-globally-important-wild-yak-bos-mutus-population-in-the-arjinshan-nature-reserve-xinjiang-china>)

Woolly Flying Squirrel: *Eupetaurus cinereus*



(<https://www.abc.net.au/news/2017-02-26/on-the-trail-of-the-rarely-sighted-woolly-flying-squirrel/8299920>)

Cape Hare: *Lepus capensis*



(<https://www.projectnoah.org/spottings/21086004/fullscreen>)

Pika: *Ochotona himalayana*



(<https://www.nps.gov/romo/learn/nature/pikas.htm>)

Mountain Weasel: *Mustela altaica*



(<https://alchetron.com/Mountain-weasel/>)

Tibetan Black Bear: *Ursus thibetanus*



(<https://www.shutterstock.com/nl/video/clip-13853486-asiatic-black-bear-tibetan-science-names-%22ursus>)

Appendix B: Primary data – The Identified Drawn Motifs

This appendix consists of a database of the identified drawn motifs created for the purpose of this thesis and a short section on the terminology and abbreviations used in conjunction with the primary data.

B.1. Terminology and Abbreviations

This section is devoted to the detailed explanation of the terms and abbreviations used in the rest of Appendix B, the database.

FieldStation	This column presents the Field Station where the Identified Motifs were documented.
Rock	This column presents the number (#) of the Rock (Art Location) where Identified Motifs were depicted upon.
Image	This column presents the number (#) of the Motif upon a specific rock.
Species	This column presents the taxa which has been identified from a specific Motif, the meaning of the abbreviations follows below.
Faunal Category – Map	This column presents the faunal category in which the Motif has been categorized into for the creation of the Distribution maps.
Scene	This column presents the group or scene to which motifs have been attributed to within the documentation and gives a short description of what the group or scene portrays, the meaning of the descriptions follows below.
Additional Remarks	This column presents additional remarks which could contribute to further analyses.

Species

Species have been abbreviated to allow for an easier overview of the presence of specific species and subsequent analyses:

Mammalia		Aves		Reptilia	
Elephantidae	ELE	Phasianidae	AVPHA	Serpentes	RESER
<i>Lepus</i>	LEP	<i>Anser</i>	AVANS	Unidentified Reptile	REREP
Rodents	ROD	Columbidae	AVCOL		
<i>Camelus bactrianus</i>	CAB	Accipitridae	AVACC		
Camelidae	CAM	<i>Corvus</i>	AVCOR		
<i>Sus scrofa</i>	SUS	Passeridae	AVPAS		
<i>Equus caballus</i>	EQC	Unidentified Bird	AVAVE		
Cervidae	CER				
<i>Bos mutus</i>	BOM				
<i>Capra siberica</i>	CAS				
<i>Capra falconeri</i>	CAF				
<i>Ovis ammon/orientalis</i>	OVI				
<i>Pseudois nayaur</i>	PSN				
<i>Pantholops hodgsonii</i>	CHI				
<i>Panthera uncia</i>	PAU				
<i>Panthera tigris tigris</i>	PAT				
Felidae	FEL				
Canidae	CAN				
Mounted Mammalia					
Mounted Animal	MOA				
Mounted Horse	MOH				
Mounted Bovid	MOB				

Scene

Scenes, groups of motifs which consist of a at least two motifs, have been categorized into two larger categories, gatherings and narratives:

Gathering	A conglomeration of motifs, can consist of any combination of the following:	
	Animals	A scene with at least one animal
	Humans	A scene with at least one human
	Mounted Animals	A scene with at least one mounted animal
	Riders	A scene with at least one rider (positioned next to the mount)
	Symbols	A scene with at least one symbol
Narrative	A scene portraying a narrative, multiple have been identified:	
	Hunting	A scene with a Hunting narrative (anthropomorphic and non-anthropomorphic)
	Stupa	A scene with a Buddhist stupa
	Jataka	A scene with a Jataka narrative
	Buddha	A scene with a Buddha depiction
	Combat	A scene with a Combat narrative

B.2. Oshibat

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
OSHIBAT	4	6	CHI	Bovidae	4:A - Depicted alongside a stupa	
OSHIBAT	12	2	CHI	Bovidae		
OSHIBAT	12	4	CAS	Bovidae		
OSHIBAT	17	17	CAS	Bovidae	17:A - Gathering of Animals, Symbols, and Humans	
OSHIBAT	17	26	CHI	Bovidae	17:B - Hunting Scene	
OSHIBAT	18	18	CAS	Bovidae		
OSHIBAT	18	119	MOA	Mounted Animals		Mounted
OSHIBAT	18	135	CAS	Bovidae	18:B - Hunting Scene	
OSHIBAT	18	137	CAS	Bovidae	18:C - Hunting Scene	
OSHIBAT	18	148	UNQ	-		
OSHIBAT	18	169	AVAVE	Aves		
OSHIBAT	18	170	RESER	Reptilia		
OSHIBAT	18	182	UNQ	-		
OSHIBAT	18	185	OVI	Bovidae		
OSHIBAT	18	206	CAS	Bovidae		
OSHIBAT	18	213	CHI	Bovidae		
OSHIBAT	18	214	UNQ	-		
OSHIBAT	18	216	CHI	Bovidae		
OSHIBAT	18	221	UNQ	-		
OSHIBAT	18	230	CAS	Bovidae		
OSHIBAT	18	236	CAN	Canidae		
OSHIBAT	18	244	CAS	Bovidae		
OSHIBAT	18	268	UNQ	-		

OSHIBAT	18	285	AVAVE	Aves		
OSHIBAT	18	286	UNQ	-		
OSHIBAT	18	271	CAF	Bovidae	18:E - Gathering of Animals and Humans	
OSHIBAT	18	272	CAF	Bovidae	18:E - Gathering of Animals and Humans	
OSHIBAT	18	287	CAS	Bovidae		
OSHIBAT	21	18	UNQ	-		
OSHIBAT	21	20	MOA	Mounted Animals		Mounted
OSHIBAT	21	21	PSN	Bovidae		
OSHIBAT	21	28	CAS	Bovidae		
OSHIBAT	22	2	CAS	Bovidae	22:A - Hunting Scene	
OSHIBAT	22	3	REREP	Reptilia	22:A - Hunting Scene	
OSHIBAT	22	4	CAN	Canidae	22:B - Hunting Scene	Hunting Dog
OSHIBAT	22	5	CAN	Canidae	22:B - Hunting Scene	Hunting Dog
OSHIBAT	22	7	UNQ	-	22:B - Hunting Scene	
OSHIBAT	22	8	CAS	Bovidae		
OSHIBAT	23	3	CAS	Bovidae	23:A - Gathering of Animals, Symbols, and Humans	
OSHIBAT	24	2	CAS	Bovidae		
OSHIBAT	24	6	CAN	Canidae		
OSHIBAT	24	7	UNQ	-		
OSHIBAT	24	9	UNQ	-		
OSHIBAT	24	10	OVI	Bovidae		
OSHIBAT	24	12	CAS	Bovidae		
OSHIBAT	24	13	CAS	Bovidae		
OSHIBAT	24	14	EQC	Equidae		
OSHIBAT	24	15	CAS	Bovidae		

OSHIBAT	24	16	UNQ	-		
OSHIBAT	25	5	CAS	Bovidae		
OSHIBAT	25	9	UNQ	-		
OSHIBAT	25	14	PSN	Bovidae		
OSHIBAT	25	16	OVI	Bovidae		
OSHIBAT	28	4	UNQ	-		
OSHIBAT	28	6	CAS	Bovidae		
OSHIBAT	28	7	CHI	Bovidae		
OSHIBAT	28	13	CAS	Bovidae		
OSHIBAT	28	15	CAS	Bovidae		
OSHIBAT	28	18	CAS	Bovidae		
OSHIBAT	28	19	CAS	Bovidae		
OSHIBAT	28	20	CAS	Bovidae		
OSHIBAT	28	24	UNQ	-		
OSHIBAT	28	26	CAS	Bovidae		
OSHIBAT	28	30	UNQ	-		
OSHIBAT	28	37	CAS	Bovidae		
OSHIBAT	28	40	MOA	Mounted Animals		Mounted
OSHIBAT	28	46	CAS	Bovidae		
OSHIBAT	28	47	CAN	Canidae		
OSHIBAT	28	52	CAS	Bovidae		
OSHIBAT	30	1	UNQ	-		
OSHIBAT	30	3	CAS	Bovidae		
OSHIBAT	33	1	CHI	Bovidae		
OSHIBAT	33	2	CHI	Bovidae		

OSHIBAT	33	4	EQC	Equidae		
OSHIBAT	33	9	CAS	Bovidae		
OSHIBAT	33	10	CAS	Bovidae		
OSHIBAT	34	1	MOA	Mounted Animals		Mounted
OSHIBAT	35	1	CAN	Canidae		
OSHIBAT	35	2	UNQ	-		
OSHIBAT	38	1	CAF	Bovidae	38:A - Gathering of Animals and Humans	
OSHIBAT	38	4	UNQ	-		
OSHIBAT	38	5	CHI	Bovidae	38:A - Gathering of Animals and Humans	
OSHIBAT	39	3	CAS	Bovidae		
OSHIBAT	39	4	MOA	Mounted Animals		Mounted
OSHIBAT	39	7	EQC	Equidae		
OSHIBAT	39	9	CAS	Bovidae		
OSHIBAT	39	10	EQC	Equidae		
OSHIBAT	39	17	MOA	Mounted Animals		Mounted
OSHIBAT	39	18	CAS	Bovidae		
OSHIBAT	39	21	CAS	Bovidae		
OSHIBAT	39	23	CAS	Bovidae		
OSHIBAT	39	24	CAS	Bovidae		
OSHIBAT	39	27	CAS	Bovidae	39:D - Gathering of Animals and Humans	
OSHIBAT	39	28	UNQ	-	39:E - Gathering of Animals and Symbols	
OSHIBAT	39	29	UNQ	-	39:E - Gathering of Animals and Symbols	
OSHIBAT	39	30	UNQ	-		
OSHIBAT	39	32	CAS	Bovidae		
OSHIBAT	39	41	CAN	Canidae	39:F - Gathering of Animals and Humans	Dog

OSHIBAT	39	43	CAS	Bovidae		
OSHIBAT	39	45	CAF	Bovidae		
OSHIBAT	39	46	CAF	Bovidae		
OSHIBAT	39	48	CAS	Bovidae	39:G - Gathering of Animals	
OSHIBAT	39	49	CAS	Bovidae		
OSHIBAT	39	54	UNQ	-		
OSHIBAT	39	57	CAS	Bovidae		
OSHIBAT	39	58	CAS	Bovidae		
OSHIBAT	39	61	OVI	Bovidae		
OSHIBAT	39	68	CAS	Bovidae		
OSHIBAT	39	69	UNQ	-		
OSHIBAT	39	70	CAS	Bovidae	39:B - Gathering of Animals and Humans	
OSHIBAT	39	71	CAS	Bovidae	39:B - Gathering of Animals and Humans	
OSHIBAT	39	72	CAS	Bovidae	39:B - Gathering of Animals and Humans	
OSHIBAT	39	74	CAS	Bovidae		
OSHIBAT	39	77	CAF	Bovidae		
OSHIBAT	39	82	UNQ	-		
OSHIBAT	39	83	UNQ	-		
OSHIBAT	39	84	CAF	Bovidae		
OSHIBAT	39	88	CAS	Bovidae		
OSHIBAT	39	95	UNQ	-		
OSHIBAT	39	99	CAS	Bovidae	39:D - Gathering of Animals and Humans	
OSHIBAT	39	102	CAS	Bovidae	39:D - Gathering of Animals and Humans	
OSHIBAT	39	104	CAN	Canidae		
OSHIBAT	39	106	CAS	Bovidae		

OSHIBAT	39	110	CAS	Bovidae		
OSHIBAT	39	111	CAF	Bovidae	39:G - Gathering of Animals	
OSHIBAT	39	117	MOA	Mounted Animals		Mounted
OSHIBAT	39	124	CAS	Bovidae		
OSHIBAT	39	128	MOH	Mounted Animals		Mounted
OSHIBAT	42	3	MOA	Mounted Animals		Mounted
OSHIBAT	42	5	CAF	Bovidae		
OSHIBAT	42	8	CAS	Bovidae		
OSHIBAT	42	9	CAS	Bovidae		
OSHIBAT	42	10	CAS	Bovidae		
OSHIBAT	42	11	CAS	Bovidae		
OSHIBAT	42	12	CAS	Bovidae		
OSHIBAT	43	2	CAF	Bovidae		
OSHIBAT	43	3	UNQ	-		
OSHIBAT	43	6	CAF	Bovidae		
OSHIBAT	43	7	OVI	Bovidae		
OSHIBAT	43	8	CAS	Bovidae		
OSHIBAT	45	1	CAS	Bovidae		
OSHIBAT	46	1	EQC	Equidae		
OSHIBAT	47	1	CAS	Bovidae		
OSHIBAT	47	2	MOA	Mounted Animals		Mounted
OSHIBAT	47	6	CAS	Bovidae		
OSHIBAT	47	7	EQC	Equidae		
OSHIBAT	47	9	CAS	Bovidae	47:A - Gathering of Animals	
OSHIBAT	47	10	CAS	Bovidae	47:A - Gathering of Animals	

OSHIBAT	47	12	MOA	Mounted Animals		Mounted
OSHIBAT	47	15	UNQ	-		
OSHIBAT	50	1	CAS	Bovidae		
OSHIBAT	50	2	CAN	Canidae		
OSHIBAT	50	10	CAS	Bovidae		
OSHIBAT	50	11	CAN	Canidae		
OSHIBAT	50	13	CHI	Bovidae		
OSHIBAT	51	1	CAS	Bovidae	51:A - Gathering of Animals	
OSHIBAT	51	2	CAS	Bovidae	51:A - Gathering of Animals	
OSHIBAT	60	2	CAS	Bovidae		
OSHIBAT	61	7	CAF	Bovidae		
OSHIBAT	61	13	RESER	Reptilia		
OSHIBAT	62	3	UNQ	-		
OSHIBAT	64	1	CAF	Bovidae		
OSHIBAT	66	4	CAN	Canidae		
OSHIBAT	68	1	MOA	Mounted Animals		Mounted
OSHIBAT	70	4	CAS	Bovidae	70:A - Gathering of Animals and Humans	
OSHIBAT	71	1	CHI	Bovidae		
OSHIBAT	71	2	CAS	Bovidae		
OSHIBAT	71	3	CAF	Bovidae		
OSHIBAT	71	4	CAF	Bovidae		
OSHIBAT	73	1	CAS	Bovidae		
OSHIBAT	75	4	CAS	Bovidae		
OSHIBAT	81	3	UNQ	-		
OSHIBAT	81	5	CAS	Bovidae		

OSHIBAT	88	3	CAS	Bovidae		
OSHIBAT	89	2	CAN	Canidae		
OSHIBAT	97	2	CAN	Canidae		
OSHIBAT	97	4	UNQ	-		
OSHIBAT	97	5	CAN	Canidae		
OSHIBAT	100	6	CAS	Bovidae	100:A - Hunting Scene	
OSHIBAT	101	1	ELE	Elephantidae	101:A - Hunting Scene	
OSHIBAT	102	1	CAF	Bovidae		
OSHIBAT	102	2	UNQ	-		
OSHIBAT	102	5	CAS	Bovidae		
OSHIBAT	102	8	CAF	Bovidae		
OSHIBAT	104	1	UNQ	-		
OSHIBAT	104	2	CAN	Canidae		
OSHIBAT	106	7	CAS	Bovidae		
OSHIBAT	106	12	UNQ	-		
OSHIBAT	106	14	CAS	Bovidae		

B.3. Shatial

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
SHATIAL	17	28	CAB	Camelidae		
SHATIAL	17	31	EQC	Equidae		
SHATIAL	17	33	AVANS	Aves		
SHATIAL	23	12	CAS	Bovidae		
SHATIAL	23	17	UNQ	-		
SHATIAL	24	8	CAS	Bovidae	24:A - Gathering of Animals	
SHATIAL	24	9	CAS	Bovidae	24:A - Gathering of Animals	
SHATIAL	24	10	AVAVE	Aves		
SHATIAL	24	12	CAS	Bovidae		
SHATIAL	27	14	UNQ	-		
SHATIAL	31	109	CAM	Camelidae		
SHATIAL	31	121	AVAVE	Aves		
SHATIAL	31	125	CAS	Bovidae		
SHATIAL	34	125	AVPAS	Aves		Sparrow from the Jataka Sibi Tale
SHATIAL	36	121	CAM	Camelidae		
SHATIAL	36	133	CAS	Bovidae		
SHATIAL	39	113	EQC	Equidae		Bridled Horse
SHATIAL	39	119	CAB	Camelidae		
SHATIAL	39	125	RESER	Reptilia		
SHATIAL	40	25	ELE	Elephantidae		
SHATIAL	59	1	OVI	Bovidae		
SHATIAL	111	1	OVI	Bovidae		
SHATIAL	117	2	CAS	Bovidae		

SHATIAL	117	3	UNQ	-		
SHATIAL	117	4	CAN	Canidae	117:A - Non-anthropomorphic Hunting Scene	
SHATIAL	117	5	CAS	Bovidae	117:A - Non-anthropomorphic Hunting Scene	
SHATIAL	117	7	CAS	Bovidae	117:A - Non-anthropomorphic Hunting Scene	
SHATIAL	118	1	CAF	Bovidae		
SHATIAL	118	2	CAF	Bovidae		
SHATIAL	119	3	UNQ	-	119:A - Gathering of Animals	
SHATIAL	119	4	CAS	Bovidae	119:A - Gathering of Animals	
SHATIAL	119	5	UNQ	-	119:A - Gathering of Animals	
SHATIAL	119	7	CAF	Bovidae		
SHATIAL	120	1	CAF	Bovidae		
SHATIAL	125	4	UNQ	-		
SHATIAL	127	2	CAS	Bovidae		
SHATIAL	141	12	CAF	Bovidae		
SHATIAL	141	13	CAF	Bovidae	141:A - Gathering of Animals	
SHATIAL	141	14	CAF	Bovidae	141:A - Gathering of Animals	
SHATIAL	148	1	CAS	Bovidae	148:A - Depicted alongside a stupa	
SHATIAL	170	3	AVAVE	Aves	170:A - Depicted alongside a stupa	
SHATIAL	175	8	CAS	Bovidae		
SHATIAL	177	4	CHI	Bovidae	177:A - Gathering of Animals and Humans	
SHATIAL	188	2	CAF	Bovidae		
SHATIAL	188	3	CAF	Bovidae		
SHATIAL	188	4	CAS	Bovidae		
SHATIAL	191	6	CAS	Bovidae		
SHATIAL	197	1	CHI	Bovidae		

SHATIAL	199	1	CAN	Canidae	199:A - Non-anthropomorphic Hunting Scene	
SHATIAL	199	2	CHI	Bovidae	199:A - Non-anthropomorphic Hunting Scene	
SHATIAL	199	7	BOM	Bovidae		
SHATIAL	206	1	UNQ	-		
SHATIAL	207	3	CHI	Bovidae		
SHATIAL	207	4	CAS	Bovidae		
SHATIAL	207	7	CAS	Bovidae		
SHATIAL	207	10	UNQ	-		
SHATIAL	207	11	CAF	Bovidae		
SHATIAL	207	15	CAN	Canidae		
SHATIAL	207	16	CAS	Bovidae		
SHATIAL	207	17	CAF	Bovidae		
SHATIAL	208	1	OVI	Bovidae		
SHATIAL	208	4	CAF	Bovidae		
SHATIAL	208	5	CAF	Bovidae		
SHATIAL	208	6	CAF	Bovidae		
SHATIAL	208	9	CAF	Bovidae		
SHATIAL	208	11	CAF	Bovidae		
SHATIAL	208	12	PSN	Bovidae		
SHATIAL	209	3	CAN	Canidae		
SHATIAL	209	6	UNQ	-	209:B - Gathering of Animals	
SHATIAL	209	7	UNQ	-	209:B - Gathering of Animals	
SHATIAL	209	8	UNQ	-		
SHATIAL	212	1	CAF	Bovidae	212:A - Gathering of Animals	
SHATIAL	212	2	CHI	Bovidae	212:A - Gathering of Animals	

SHATIAL	214	5	OVI	Bovidae		
SHATIAL	214	6	AVAVE	Aves		
SHATIAL	214	7	CAF	Bovidae		
SHATIAL	215	11	EQC	Equidae		
SHATIAL	217	1	AVAVE	Aves		
SHATIAL	218	1	UNQ	-		
SHATIAL	218	2	CHI	Bovidae		
SHATIAL	218	3	CAN	Canidae		
SHATIAL	218	8	CAS	Bovidae		
SHATIAL	218	9	CAN	Canidae		
SHATIAL	218	10	CAS	Bovidae		
SHATIAL	218	11	CAF	Bovidae		
SHATIAL	218	15	CAF	Bovidae		
SHATIAL	218	17	CAN	Canidae		
SHATIAL	218	21	CAN	Canidae		
SHATIAL	218	22	CAS	Bovidae		
SHATIAL	219	2	UNQ	-	219:A - Gathering of Animals	
SHATIAL	219	3	CAF	Bovidae	219:A - Gathering of Animals	
SHATIAL	219	5	CAF	Bovidae	219:A - Gathering of Animals	
SHATIAL	219	6	CAF	Bovidae	219:B - Hunting Scene	
SHATIAL	219	10	CAF	Bovidae	219:B - Hunting Scene	
SHATIAL	219	11	UNQ	-	219:B - Hunting Scene	
SHATIAL	219	13	CAF	Bovidae	219:B - Hunting Scene	
SHATIAL	219	15	UNQ	-		
SHATIAL	219	18	CAS	Bovidae		

SHATIAL	219	20	CAF	Bovidae		
SHATIAL	219	21	CAF	Bovidae		
SHATIAL	219	22	CAF	Bovidae		
SHATIAL	219	23	CAS	Bovidae		
SHATIAL	219	28	CAF	Bovidae		
SHATIAL	219	30	CAF	Bovidae		
SHATIAL	220	1	CAS	Bovidae	220:A - Gathering of Animals	
SHATIAL	220	3	CAS	Bovidae		
SHATIAL	220	4	UNQ	-	220:A - Gathering of Animals	
SHATIAL	220	6	CAS	Bovidae	220:A - Gathering of Animals	
SHATIAL	220	7	CAS	Bovidae		
SHATIAL	220	11	CAF	Bovidae		
SHATIAL	220	12	CAF	Bovidae		
SHATIAL	222	1	CAF	Bovidae	222:A - Gathering of Animals	
SHATIAL	222	2	CHI	Bovidae	222:A - Gathering of Animals	
SHATIAL	223	2	CAN	Canidae	223:A - Gathering of Animals and Humans	Dog
SHATIAL	223	3	CAS	Bovidae	223:A - Gathering of Animals and Humans	
SHATIAL	223	5	CAS	Bovidae		
SHATIAL	223	6	CHI	Bovidae		
SHATIAL	223	9	CAF	Bovidae		

B.4. Hodar

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
HODAR	1	1	UNQ	-		
HODAR	1	2	PAU	Felidae		

HODAR	2	1	CAN	Canidae		
HODAR	3	6	EQC	Equidae		
HODAR	4	4	OVI	Bovidae		
HODAR	4	11	CAS	Bovidae		
HODAR	4	22	CAS	Bovidae		
HODAR	4	28	MOH	Mounted Animals		Mounted
HODAR	4	33	UNQ	-		
HODAR	4	53	MOA	Mounted Animals		Mounted
HODAR	9	8	EQC	Equidae	9:A - Gathering of Animals and Symbols	
HODAR	11	2	CAN	Canidae	11:A - Hunting Scene	Hunting Dog
HODAR	11	3	CAN	Canidae	11:A - Hunting Scene	Hunting Dog
HODAR	11	4	CAF	Bovidae	11:A - Hunting Scene	
HODAR	11	5	MOA	Mounted Animals	11:A - Hunting Scene	Mounted
HODAR	11	9	MOH	Mounted Animals	11:B - Gathering of Symbols and Mounted Riders	Mounted
HODAR	11	11	MOH	Mounted Animals	11:B - Gathering of Symbols and Mounted Riders	Mounted
HODAR	12	2	CAN	Canidae		
HODAR	12	4	UNQ	-		
HODAR	12	5	CAS	Bovidae		
HODAR	12	8	CAN	Canidae		
HODAR	12	16	CAS	Bovidae	12:A - Gathering of Animals and Symbols	
HODAR	12	17	UNQ	-	12:A - Gathering of Animals and Symbols	
HODAR	12	18	EQC	Equidae		
HODAR	12	19	EQC	Equidae		
HODAR	12	21	MOH	Mounted Animals		Mounted
HODAR	12	24	MOH	Mounted Animals		Mounted

HODAR	12	28	PAU	Felidae		
HODAR	12	29	MOH	Mounted Animals		Mounted
HODAR	12	32	MOH	Mounted Animals		Mounted
HODAR	12	35	PAU	Felidae		
HODAR	12	40	CAS	Bovidae		
HODAR	12	51	CAN	Canidae		
HODAR	12	52	CAF	Bovidae		
HODAR	12	53	CAS	Bovidae		
HODAR	12	64	CAS	Bovidae		
HODAR	12	68	CAN	Canidae		
HODAR	12	78	CAF	Bovidae		
HODAR	12	79	CAN	Canidae		
HODAR	13	2	MOH	Mounted Animals	13:A - Gathering of Animals and Mounted Riders	Mounted
HODAR	13	3	EQC	Equidae	13:A - Gathering of Animals and Mounted Riders	
HODAR	13	4	EQC	Equidae	13:A - Gathering of Animals and Mounted Riders	Saddled Horse
HODAR	13	5	MOH	Mounted Animals		Mounted
HODAR	13	8	UNQ	-		
HODAR	14	2	CAF	Bovidae		
HODAR	14	3	REREP	Reptilia		
HODAR	14	7	MOA	Mounted Animals	14:A - Gathering of Humans and Mounted Riders	Camel or Saddle?
HODAR	14	8	MOH	Mounted Animals		Mounted
HODAR	16	6	MOH	Mounted Animals		Mounted
HODAR	18	2	MOH	Mounted Animals	18:A - Gathering of Mounted Riders	Mounted
HODAR	18	3	MOH	Mounted Animals	18:A - Gathering of Mounted Riders	Mounted
HODAR	18	4	OVI	Bovidae		

HODAR	18	5	CAS	Bovidae		
HODAR	18	6	MOH	Mounted Animals	18:B - Gathering of Mounted Riders	Mounted
HODAR	18	7	MOH	Mounted Animals	18:B - Gathering of Mounted Riders	Mounted
HODAR	19	1	MOA	Mounted Animals		Camel or Saddle?
HODAR	19	3	MOA	Mounted Animals	19:A - Depicted alongside a stupa	Mounted
HODAR	19	4	UNQ	-	19:B - Gathering of Animals	
HODAR	19	5	CAS	Bovidae	19:B - Gathering of Animals	
HODAR	19	6	CAS	Bovidae	19:B - Gathering of Animals	
HODAR	20	3	CHI	Bovidae		
HODAR	21	1	CAS	Bovidae		
HODAR	22	1	MOH	Mounted Animals		Mounted
HODAR	22	3	UNQ	-		
HODAR	22	4	UNQ	-		
HODAR	22	11	MOH	Mounted Animals		Mounted
HODAR	22	12	CAN	Canidae		
HODAR	22	22	CHI	Bovidae		
HODAR	22	24	CAF	Bovidae		
HODAR	22	27	MOH	Mounted Animals		Mounted
HODAR	24	1	UNQ	-		
HODAR	24	2	UNQ	-		
HODAR	24	4	CAS	Bovidae		
HODAR	24	5	CAS	Bovidae		
HODAR	24	8	MOH	Mounted Animals		Mounted
HODAR	24	10	CAF	Bovidae	24:B - Gathering of Animals, Symbols, and Humans	
HODAR	24	17	UNQ	-	24:C - Gathering of Animals and Humans	

HODAR	24	18	EQC	Equidae		
HODAR	24	19	OVI	Bovidae		
HODAR	24	20	CAS	Bovidae		
HODAR	24	21	CAF	Bovidae		
HODAR	24	24	EQC	Equidae		
HODAR	24	33	UNQ	-		
HODAR	24	35	EQC	Equidae		Saddled Horse
HODAR	24	37	MOH	Mounted Animals		Mounted
HODAR	24	38	CAS	Bovidae		
HODAR	24	39	CHI	Bovidae		
HODAR	24	46	EQC	Equidae		
HODAR	24	47	CAS	Bovidae		
HODAR	24	49	EQC	Equidae		
HODAR	24	50	CAS	Bovidae		
HODAR	24	55	MOA	Mounted Animals		Mounted
HODAR	24	60	CAS	Bovidae		
HODAR	24	62	CAS	Bovidae		
HODAR	24	65	CAN	Canidae		
HODAR	24	66	CAS	Bovidae		
HODAR	24	67	CAN	Canidae		
HODAR	25	2	UNQ	-		
HODAR	25	11	CAS	Bovidae		
HODAR	25	12	CAS	Bovidae		
HODAR	25	14	CAN	Canidae	25:A - Hunting Scene	Hunting Dog
HODAR	25	15	CHI	Bovidae	25:A - Hunting Scene	

HODAR	25	16	CHI	Bovidae	25:A - Hunting Scene	
HODAR	25	17	MOA	Mounted Animals	25:A - Hunting Scene	Mounted
HODAR	25	18	CAS	Bovidae		
HODAR	25	19	UNQ	-		
HODAR	25	21	CAS	Bovidae	25:B - Gathering of Animals	
HODAR	25	22	CAS	Bovidae	25:B - Gathering of Animals	
HODAR	25	24	CAS	Bovidae	25:B - Gathering of Animals	
HODAR	25	27	CHI	Bovidae		
HODAR	25	30	OVI	Bovidae		
HODAR	25	31	CAF	Bovidae		
HODAR	26	5	PAU	Felidae		
HODAR	26	7	CAF	Bovidae		
HODAR	26	8	UNQ	-		
HODAR	26	9	CHI	Bovidae		
HODAR	26	10	CHI	Bovidae		
HODAR	26	12	UNQ	-		
HODAR	26	13	UNQ	-		
HODAR	26	14	CAS	Bovidae		
HODAR	26	15	MOH	Mounted Animals		Mounted
HODAR	26	16	CAS	Bovidae		
HODAR	26	17	CAN	Canidae	26:A - Non-anthropomorphic Hunting Scene	
HODAR	26	18	CAS	Bovidae	26:A - Non-anthropomorphic Hunting Scene	
HODAR	26	19	CAS	Bovidae	26:B - Gathering of Animals	
HODAR	26	20	UNQ	-	26:B - Gathering of Animals	
HODAR	26	21	CAN	Canidae		

HODAR	26	22	OVI	Bovidae	26:C - Gathering of Animals	
HODAR	26	23	UNQ	-	26:C - Gathering of Animals	
HODAR	26	25	CAS	Bovidae		
HODAR	26	26	CAS	Bovidae		
HODAR	26	27	PAU	Felidae		
HODAR	26	29	CAS	Bovidae		
HODAR	26	30	FEL	Felidae	26:D - Non-anthropomorphic Hunting Scene	Wrongly categorized as 23:30 in MANP
HODAR	26	31	CHI	Bovidae	26:D - Non-anthropomorphic Hunting Scene	
HODAR	26	32	CAN	Canidae	26:D - Non-anthropomorphic Hunting Scene	
HODAR	26	33	PSN	Bovidae		
HODAR	26	34	CAN	Canidae	26:E - Non-anthropomorphic Hunting Scene	
HODAR	26	35	CAS	Bovidae	26:E - Non-anthropomorphic Hunting Scene	
HODAR	26	36	CHI	Bovidae		
HODAR	26	37	CAS	Bovidae		
HODAR	26	40	CAF	Bovidae		
HODAR	26	43	CAF	Bovidae		
HODAR	26	47	CAF	Bovidae		
HODAR	26	48	CAN	Canidae		
HODAR	26	49	CAN	Canidae		
HODAR	26	50	CAS	Bovidae	26:F - Non-anthropomorphic Hunting Scene	
HODAR	26	51	PAU	Felidae	26:F - Non-anthropomorphic Hunting Scene	
HODAR	26	52	FEL	Felidae		
HODAR	26	53	FEL	Felidae	26:G - Non-anthropomorphic Hunting Scene	
HODAR	26	54	CAS	Bovidae	26:G - Non-anthropomorphic Hunting Scene	
HODAR	26	55	CAN	Canidae		

HODAR	26	56	CAF	Bovidae		
HODAR	26	57	UNQ	-		
HODAR	26	58	CAN	Canidae	26:H - Non-anthropomorphic Hunting Scene	
HODAR	26	59	UNQ	-		
HODAR	26	60	CAS	Bovidae	26:H - Non-anthropomorphic Hunting Scene	
HODAR	26	61	CHI	Bovidae		
HODAR	26	62	CAS	Bovidae		
HODAR	26	63	CAS	Bovidae		
HODAR	26	66	CAN	Canidae	26:I - Non-anthropomorphic Hunting Scene	
HODAR	26	67	CAS	Bovidae	26:I - Non-anthropomorphic Hunting Scene	
HODAR	26	70	CAN	Canidae		
HODAR	26	71	CAS	Bovidae		
HODAR	26	75	CAS	Bovidae		
HODAR	26	81	PAU	Felidae		
HODAR	26	82	CAS	Bovidae		
HODAR	26	83	CAS	Bovidae		
HODAR	26	84	CAN	Canidae	26:K - Non-anthropomorphic Hunting Scene	
HODAR	26	85	CAS	Bovidae	26:K - Non-anthropomorphic Hunting Scene	
HODAR	26	86	MOH	Mounted Animals		Mounted
HODAR	26	87	CAS	Bovidae		
HODAR	26	89	PAU	Felidae		
HODAR	26	92	PAU	Felidae	26:L - Hunting Scene	
HODAR	26	95	CHI	Bovidae		
HODAR	26	96	CHI	Bovidae		
HODAR	26	98	AVAVE	Aves		

HODAR	26	99	FEL	Felidae	26:M - Gathering of Animals	
HODAR	26	100	FEL	Felidae	26:M - Gathering of Animals	
HODAR	26	102	MOA	Mounted Animals		Mounted
HODAR	26	104	CAS	Bovidae		
HODAR	26	110	UNQ	-		
HODAR	26	111	CAS	Bovidae		
HODAR	26	113	UNQ	-	26:N - Non-anthropomorphic Hunting Scene	
HODAR	26	114	CAN	Canidae	26:N - Non-anthropomorphic Hunting Scene	
HODAR	26	117	CAF	Bovidae		
HODAR	26	118	CAF	Bovidae		
HODAR	26	119	CAF	Bovidae		
HODAR	26	122	MOA	Mounted Animals		Mounted
HODAR	26	124	FEL	Felidae		
HODAR	26	126	MOH	Mounted Animals	26:O - Gathering of Symbols and Mounted Riders	Mounted
HODAR	26	127	MOH	Mounted Animals	26:O - Gathering of Symbols and Mounted Riders	Mounted
HODAR	26	128	CAS	Bovidae		
HODAR	26	129	CAF	Bovidae		
HODAR	26	130	CAS	Bovidae	26:P - Hunting Scene	
HODAR	26	132	CHI	Bovidae		
HODAR	26	133	CAS	Bovidae		
HODAR	26	134	CHI	Bovidae		
HODAR	26	135	CHI	Bovidae		
HODAR	26	136	CHI	Bovidae		
HODAR	26	137	CAS	Bovidae		
HODAR	26	138	MOA	Mounted Animals		Mounted

HODAR	26	140	CAF	Bovidae		
HODAR	26	143	CAN	Canidae	26:Q - Non-anthropomorphic Hunting Scene	
HODAR	26	144	CAS	Bovidae	26:Q - Non-anthropomorphic Hunting Scene	
HODAR	26	145	PAU	Felidae	26:R - Non-anthropomorphic Hunting Scene	
HODAR	26	146	CAS	Bovidae	26:R - Non-anthropomorphic Hunting Scene	
HODAR	26	148	MOH	Mounted Animals	26:S - Hunting Scene	Mounted
HODAR	26	149	CAN	Canidae	26:S - Hunting Scene	Hunting Dog
HODAR	26	150	CAS	Bovidae	26:S - Hunting Scene	
HODAR	26	151	OVI	Bovidae	26:S - Hunting Scene	
HODAR	26	155	MOH	Mounted Animals		Mounted
HODAR	26	157	CAS	Bovidae		
HODAR	26	159	PAU	Felidae		
HODAR	26	162	CAS	Bovidae		
HODAR	26	164	CAS	Bovidae		
HODAR	26	165	CHI	Bovidae		
HODAR	26	166	CAS	Bovidae		
HODAR	26	167	EQC	Equidae		
HODAR	26	168	EQC	Equidae		
HODAR	26	169	EQC	Equidae	26:T - Gathering of Animals	
HODAR	26	170	EQC	Equidae	26:T - Gathering of Animals	
HODAR	26	173	UNQ	-		
HODAR	26	176	CAS	Bovidae		
HODAR	26	178	MOH	Mounted Animals		Mounted
HODAR	26	179	MOH	Mounted Animals		Mounted
HODAR	26	190	UNQ	-		

HODAR	26	192	MOH	Mounted Animals		Mounted
HODAR	26	196	PAU	Felidae		
HODAR	26	198	CAS	Bovidae		
HODAR	26	199	CAN	Canidae		
HODAR	26	200	CHI	Bovidae		
HODAR	26	204	CAS	Bovidae	26:V - Gathering of Animals	
HODAR	26	205	UNQ	-	26:V - Gathering of Animals	
HODAR	26	206	CAS	Bovidae		
HODAR	26	207	CAN	Canidae		
HODAR	26	208	CAS	Bovidae		
HODAR	26	210	UNQ	-		
HODAR	26	211	CAN	Canidae		
HODAR	26	212	CAF	Bovidae		
HODAR	26	214	UNQ	-		
HODAR	26	218	CHI	Bovidae		
HODAR	27	1	CAS	Bovidae		
HODAR	27	3	CAS	Bovidae		
HODAR	27	5	CAS	Bovidae		
HODAR	27	6	CAN	Canidae	27:A - Non-anthropomorphic Hunting Scene	
HODAR	27	7	UNQ	-	27:A - Non-anthropomorphic Hunting Scene	
HODAR	27	10	UNQ	-		
HODAR	27	11	CAS	Bovidae	27:B - Non-anthropomorphic Hunting Scene	
HODAR	27	12	CAN	Canidae	27:B - Non-anthropomorphic Hunting Scene	
HODAR	27	15	CAS	Bovidae	27:C - Gathering of Animals	
HODAR	27	16	UNQ	-		

HODAR	27	17	CAN	Canidae		
HODAR	27	19	CAS	Bovidae		
HODAR	27	22	UNQ	-	27:C - Gathering of Animals	
HODAR	29	1	CHI	Bovidae		
HODAR	29	8	CAS	Bovidae		
HODAR	29	14	MOH	Mounted Animals		Mounted
HODAR	29	17	UNQ	-		
HODAR	29	18	CAN	Canidae		
HODAR	29	19	CAS	Bovidae		
HODAR	29	24	EQC	Equidae		
HODAR	30	4	CAN	Canidae	30:A - Non-anthropomorphic Hunting Scene	
HODAR	30	5	PSN	Bovidae	30:A - Non-anthropomorphic Hunting Scene	
HODAR	30	6	CAS	Bovidae		
HODAR	30	10	CAS	Bovidae		
HODAR	30	15	CAS	Bovidae		
HODAR	30	16	CAS	Bovidae	30:B - Non-anthropomorphic Hunting Scene	
HODAR	30	17	PAU	Felidae	30:B - Non-anthropomorphic Hunting Scene	
HODAR	30	19	CAS	Bovidae		
HODAR	30	20	CAN	Canidae		
HODAR	30	21	UNQ	-		
HODAR	32	2	CAS	Bovidae		
HODAR	32	7	CAS	Bovidae		
HODAR	33	4	CHI	Bovidae		
HODAR	33	8	CAS	Bovidae	33:A - Gathering of Animals	
HODAR	33	9	CAS	Bovidae	33:A - Gathering of Animals	

HODAR	33	10	CAS	Bovidae		
HODAR	33	11	OVI	Bovidae		
HODAR	34	1	CAS	Bovidae		
HODAR	34	2	CAS	Bovidae		
HODAR	34	3	CAS	Bovidae		
HODAR	34	5	CAS	Bovidae		
HODAR	34	8	CAS	Bovidae		
HODAR	34	10	CHI	Bovidae		
HODAR	34	12	CAS	Bovidae		
HODAR	34	14	CAS	Bovidae		
HODAR	34	16	UNQ	-		
HODAR	34	17	CAS	Bovidae		
HODAR	34	23	CAF	Bovidae		
HODAR	34	25	CAN	Canidae		
HODAR	34	27	CAS	Bovidae		
HODAR	34	29	EQC	Equidae		
HODAR	34	31	CAS	Bovidae		
HODAR	34	32	CHI	Bovidae		
HODAR	34	34	CAS	Bovidae		
HODAR	34	35	CAS	Bovidae		
HODAR	35	2	CAF	Bovidae		
HODAR	35	6	MOA	Mounted Animals		Mounted
HODAR	35	8	CAS	Bovidae		
HODAR	35	9	CAS	Bovidae		
HODAR	35	10	CAS	Bovidae		

HODAR	35	11	CAN	Canidae		
HODAR	35	13	UNQ	-		
HODAR	35	22	UNQ	-		
HODAR	35	23	UNQ	-		
HODAR	35	32	CHI	Bovidae		
HODAR	35	33	CAS	Bovidae		
HODAR	35	34	CAS	Bovidae		
HODAR	35	35	CAS	Bovidae		
HODAR	35	36	CAS	Bovidae		
HODAR	35	37	CAS	Bovidae		
HODAR	35	38	CAS	Bovidae		
HODAR	35	40	CAS	Bovidae	35:A - Hunting Scene	
HODAR	35	41	CAS	Bovidae		
HODAR	35	42	CAF	Bovidae		
HODAR	35	43	CAS	Bovidae		
HODAR	35	44	UNQ	-		
HODAR	35	46	CAF	Bovidae		
HODAR	35	48	CAS	Bovidae		
HODAR	35	49	UNQ	-		
HODAR	35	51	UNQ	-		
HODAR	35	52	CAS	Bovidae		
HODAR	35	53	CAS	Bovidae		
HODAR	35	57	CAS	Bovidae		
HODAR	35	59	CAS	Bovidae		
HODAR	35	61	CHI	Bovidae		

HODAR	35	66	CAF	Bovidae		
HODAR	35	67	CAN	Canidae		
HODAR	35	69	MOH	Mounted Animals		Mounted
HODAR	35	70	MOH	Mounted Animals		Saddled Horse
HODAR	35	71	OVI	Bovidae		
HODAR	35	74	CAS	Bovidae	35:C - Gathering of Animals and Humans	
HODAR	35	75	EQC	Equidae		
HODAR	35	77	EQC	Equidae		
HODAR	35	78	CAS	Bovidae		
HODAR	35	79	CHI	Bovidae		
HODAR	35	80	MOH	Mounted Animals		Mounted
HODAR	35	83	CAF	Bovidae		
HODAR	35	85	CAS	Bovidae		
HODAR	35	87	CAS	Bovidae		
HODAR	35	88	CAS	Bovidae		
HODAR	35	89	CAS	Bovidae		
HODAR	35	90	CAS	Bovidae		
HODAR	35	92	CAS	Bovidae		
HODAR	35	95	CAS	Bovidae		
HODAR	35	98	CAS	Bovidae		
HODAR	35	99	CAS	Bovidae		
HODAR	35	100	CHI	Bovidae		
HODAR	35	101	CAS	Bovidae		
HODAR	35	104	CAS	Bovidae		
HODAR	35	106	MOH	Mounted Animals	35:E - Hunting Scene	Mounted

HODAR	35	107	CAN	Canidae	35:E - Hunting Scene	Hunting Dog
HODAR	35	108	PSN	Bovidae	35:E - Hunting Scene	
HODAR	35	110	PSN	Bovidae	35:E - Hunting Scene	
HODAR	35	111	MOH	Mounted Animals		Mounted
HODAR	35	113	CAS	Bovidae		
HODAR	35	114	UNQ	-		
HODAR	35	116	MOA	Mounted Animals		Mounted
HODAR	36	2	CAN	Canidae		
HODAR	36	3	CAS	Bovidae		
HODAR	36	5	CAS	Bovidae		
HODAR	36	11	CHI	Bovidae	36:A - Gathering of Animals	
HODAR	36	12	CAF	Bovidae	36:A - Gathering of Animals	
HODAR	36	15	CAS	Bovidae		
HODAR	36	17	CAS	Bovidae		
HODAR	36	19	CAS	Bovidae		
HODAR	36	23	CAF	Bovidae		
HODAR	36	24	CAS	Bovidae		
HODAR	36	26	CAF	Bovidae		
HODAR	36	27	ROD	Rodentia		
HODAR	36	28	CAS	Bovidae		
HODAR	36	29	CAF	Bovidae		
HODAR	36	30	UNQ	-		
HODAR	36	31	CAS	Bovidae		
HODAR	36	33	CHI	Bovidae		
HODAR	36	36	CAF	Bovidae		

HODAR	36	37	CAF	Bovidae		
HODAR	36	38	CAF	Bovidae		
HODAR	36	41	CHI	Bovidae		
HODAR	36	42	CAN	Canidae		
HODAR	36	43	CAN	Canidae	36:B - Non-anthropomorphic Hunting Scene	
HODAR	36	44	CAS	Bovidae	36:B - Non-anthropomorphic Hunting Scene	
HODAR	36	45	CAN	Canidae	36:B - Non-anthropomorphic Hunting Scene	
HODAR	36	48	CAN	Canidae	36:C - Hunting Scene	Hunting Dog
HODAR	36	49	CHI	Bovidae	36:C - Hunting Scene	
HODAR	36	54	CAF	Bovidae		
HODAR	36	55	CHI	Bovidae		
HODAR	36	56	CAN	Canidae		
HODAR	36	57	CAS	Bovidae		
HODAR	36	58	CAS	Bovidae		
HODAR	36	59	CAS	Bovidae		
HODAR	36	60	CAS	Bovidae		
HODAR	36	61	CAS	Bovidae		
HODAR	36	62	CAN	Canidae		
HODAR	36	62	CAN	Canidae		
HODAR	36	64	CHI	Bovidae		
HODAR	37	3	MOH	Mounted Animals		Mounted
HODAR	37	6	CAS	Bovidae	37:A - Gathering of Animals	
HODAR	37	7	UNQ	-	37:A - Gathering of Animals	
HODAR	37	9	CAS	Bovidae		
HODAR	37	10	UNQ	-		

HODAR	37	12	UNQ	-		
HODAR	38	2	CAF	Bovidae		
HODAR	38	5	CAS	Bovidae		
HODAR	38	6	CHI	Bovidae		
HODAR	38	7	CAF	Bovidae		
HODAR	39	3	CAS	Bovidae		
HODAR	39	5	MOH	Mounted Animals		Mounted
HODAR	39	6	MOH	Mounted Animals		Mounted
HODAR	39	7	EQC	Equidae		Saddled Horse with Bridles
HODAR	39	8	MOA	Mounted Animals		Mounted
HODAR	39	13	CAS	Bovidae		
HODAR	40	2	MOH	Mounted Animals		Mounted
HODAR	40	4	MOA	Mounted Animals		Mounted
HODAR	40	5	MOH	Mounted Animals	40:A - Combat Scene	Saddled Horse
HODAR	40	11	MOH	Mounted Animals	40:A - Combat Scene	Mounted
HODAR	40	13	CAN	Canidae	40:A - Combat Scene	
HODAR	41	5	CAN	Canidae		
HODAR	43	3	EQC	Equidae		
HODAR	44	1	PSN	Bovidae	44:A - Gathering of Animals	
HODAR	44	2	CAS	Bovidae	44:A - Gathering of Animals	
HODAR	44	3	CAS	Bovidae		
HODAR	44	5	CAS	Bovidae	44:B - Non-anthropomorphic Hunting Scene	
HODAR	44	6	CAN	Canidae	44:B - Non-anthropomorphic Hunting Scene	
HODAR	44	7	CAN	Canidae		
HODAR	44	13	CAN	Canidae		

HODAR	44	15	REREP	Reptilia		
HODAR	44	17	REREP	Reptilia		
HODAR	44	19	CAF	Bovidae		
HODAR	44	20	CAS	Bovidae		
HODAR	44	24	UNQ	-	44:C - Gathering of Animals, Symbols, and Humans	
HODAR	44	25	CAF	Bovidae		
HODAR	44	29	CAN	Canidae	44:D - Non-anthropomorphic Hunting Scene	
HODAR	44	30	CAS	Bovidae	44:D - Non-anthropomorphic Hunting Scene	
HODAR	44	31	UNQ	-	44:E - Gathering of Animals	
HODAR	44	32	CAS	Bovidae	44:E - Gathering of Animals	
HODAR	44	33	CHI	Bovidae	44:F - Gathering of Animals	
HODAR	44	34	CAS	Bovidae	44:F - Gathering of Animals	
HODAR	44	35	CAS	Bovidae		
HODAR	45	1	CAN	Canidae	45:A - Non-anthropomorphic Hunting Scene	
HODAR	45	2	CAN	Canidae	45:A - Non-anthropomorphic Hunting Scene	
HODAR	45	3	CAS	Bovidae	45:A - Non-anthropomorphic Hunting Scene	
HODAR	45	4	CAS	Bovidae	45:A - Non-anthropomorphic Hunting Scene	
HODAR	45	5	CAN	Canidae		
HODAR	45	7	EQC	Equidae		
HODAR	45	6	CAS	Bovidae		
HODAR	45	8	CAS	Bovidae		
HODAR	45	9	CAN	Canidae	45:B - Non-anthropomorphic Hunting Scene	
HODAR	45	10	CAS	Bovidae	45:B - Non-anthropomorphic Hunting Scene	
HODAR	45	11	UNQ	-		
HODAR	46	2	MOH	Mounted Animals	46:A - Hunting Scene	Mounted

HODAR	46	3	PAU	Felidae	46:A - Hunting Scene	
HODAR	46	4	FEL	Felidae	46:A - Hunting Scene	
HODAR	47	8	MOA	Mounted Animals		Mounted
HODAR	47	11	PAU	Felidae		
HODAR	47	12	CAS	Bovidae		
HODAR	47	13	CAS	Bovidae		
HODAR	47	14	CAS	Bovidae		
HODAR	47	16	CAS	Bovidae		
HODAR	47	31	CHI	Bovidae		
HODAR	49	2	MOA	Mounted Animals		Mounted
HODAR	49	8	CAN	Canidae		
HODAR	50	3	CAS	Bovidae		
HODAR	50	4	CAS	Bovidae		
HODAR	51	6	UNQ	-		
HODAR	51	7	CAS	Bovidae		
HODAR	51	8	MOA	Mounted Animals		Camel or Saddle?
HODAR	51	9	EQC	Equidae		
HODAR	52	1	CAS	Bovidae		
HODAR	52	3	CHI	Bovidae		
HODAR	52	5	CAS	Bovidae		
HODAR	52	6	PSN	Bovidae		
HODAR	52	7	CAS	Bovidae		
HODAR	52	8	CAS	Bovidae		
HODAR	52	12	CAN	Canidae		
HODAR	52	13	UNQ	-		

HODAR	52	14	UNQ	-		
HODAR	52	16	CAN	Canidae		
HODAR	52	17	FEL	Felidae		
HODAR	52	21	CAN	Canidae		
HODAR	52	23	CAS	Bovidae		
HODAR	53	1	CAS	Bovidae		
HODAR	53	2	CAS	Bovidae		
HODAR	53	3	CAN	Canidae		
HODAR	53	6	CAS	Bovidae		
HODAR	54	2	CHI	Bovidae		
HODAR	54	3	CAS	Bovidae		
HODAR	54	4	CAS	Bovidae		
HODAR	56	4	MOH	Mounted Animals		Mounted
HODAR	56	5	MOA	Mounted Animals		Mounted
HODAR	56	6	MOH	Mounted Animals		Mounted
HODAR	58	1	CAS	Bovidae		
HODAR	58	8	MOH	Mounted Animals	58:A - Gathering of Humans and Mounted Riders	Mounted
HODAR	58	11	CAS	Bovidae		
HODAR	61	5	MOH	Mounted Animals		Mounted
HODAR	63	1	PAU	Felidae		
HODAR	64	3	OVI	Bovidae		
HODAR	64	4	FEL	Felidae	64:A - Non-anthropomorphic Hunting Scene	
HODAR	64	5	CAS	Bovidae	64:A - Non-anthropomorphic Hunting Scene	
HODAR	64	7	CAS	Bovidae		
HODAR	64	8	CHI	Bovidae		

HODAR	65	4	PAU	Felidae	65:A - Hunting Scene	
HODAR	65	5	PAU	Felidae	65:A - Hunting Scene	
HODAR	65	27	UNQ	-		
HODAR	65	31	CAS	Bovidae		
HODAR	65	33	PSN	Bovidae		
HODAR	65	34	AVAVE	Aves		
HODAR	65	35	CAS	Bovidae		
HODAR	65	38	UNQ	-	65:B - Non-anthropomorphic Hunting Scene	
HODAR	65	39	CAN	Canidae	65:B - Non-anthropomorphic Hunting Scene	
HODAR	65	40	CAF	Bovidae	65:B - Non-anthropomorphic Hunting Scene	
HODAR	65	41	CAN	Canidae		
HODAR	65	42	CAS	Bovidae		
HODAR	68	4	CHI	Bovidae		
HODAR	68	5	CAN	Canidae		
HODAR	68	6	CAS	Bovidae		
HODAR	69	43	CAS	Bovidae		
HODAR	69	49	OVI	Bovidae		
HODAR	69	56	MOH	Mounted Animals	69:B - Gathering of Mounted Riders	Mounted
HODAR	69	57	MOA	Mounted Animals	69:B - Gathering of Mounted Riders	Camel or Saddle?
HODAR	69	58	MOH	Mounted Animals	69:C - Gathering of Mounted Riders	Mounted
HODAR	69	59	MOH	Mounted Animals	69:C - Gathering of Mounted Riders	Mounted
HODAR	69	62	EQC	Equidae	69:D - Gathering of Animals, Symbols, and Humans	
HODAR	69	64	CHI	Bovidae	69:E - Gathering of Animals	
HODAR	69	65	CHI	Bovidae	69:E - Gathering of Animals	
HODAR	69	66	MOA	Mounted Animals		Mounted

HODAR	69	67	MOH	Mounted Animals		Saddled Horse
HODAR	70	11	MOH	Mounted Animals		Mounted
HODAR	70	12	MOA	Mounted Animals		Mounted
HODAR	70	13	CAN	Canidae		
HODAR	70	14	MOH	Mounted Animals		Mounted
HODAR	70	16	AVAVE	Aves	70:A - Depicted alongside a stupa	
HODAR	70	18	CHI	Bovidae		
HODAR	70	19	MOH	Mounted Animals		Mounted
HODAR	70	23	MOB	Mounted Animals		Mounted - Chiru
HODAR	70	25	CAN	Canidae		
HODAR	70	29	CAS	Bovidae		
HODAR	70	37	UNQ	-		
HODAR	71	4	CAF	Bovidae		
HODAR	72	2	CAS	Bovidae		
HODAR	72	3	CAS	Bovidae		
HODAR	73	3	UNQ	-		
HODAR	73	5	EQC	Equidae	73:A - Gathering of Animals	Bridled Horse
HODAR	73	6	EQC	Equidae	73:A - Gathering of Animals	Bridled Horse
HODAR	73	7	CAS	Bovidae		
HODAR	73	13	CHI	Bovidae		
HODAR	78	1	MOH	Mounted Animals	78:A - Gathering of Mounted Riders	Mounted
HODAR	78	2	MOH	Mounted Animals	78:A - Gathering of Mounted Riders	Mounted
HODAR	78	6	CAS	Bovidae		
HODAR	79	5	PAU	Felidae		
HODAR	80	1	MOH	Mounted Animals		Mounted

HODAR	80	2	MOA	Mounted Animals		Mounted
HODAR	80	5	CAS	Bovidae		
HODAR	80	6	CAN	Canidae		
HODAR	80	7	CAN	Canidae		
HODAR	80	8	CAS	Bovidae		
HODAR	80	10	CAF	Bovidae		
HODAR	80	12	CAS	Bovidae		
HODAR	80	13	CAN	Canidae		
HODAR	80	16	MOA	Mounted Animals		Mounted
HODAR	80	17	MOA	Mounted Animals		Mounted
HODAR	80	19	MOH	Mounted Animals		Mounted
HODAR	80	20	CHI	Bovidae	80:A - Non-anthropomorphic Hunting Scene	
HODAR	80	21	FEL	Felidae	80:A - Non-anthropomorphic Hunting Scene	
HODAR	80	22	CHI	Bovidae	80:A - Non-anthropomorphic Hunting Scene	
HODAR	80	23	MOH	Mounted Animals		Mounted
HODAR	81	1	MOH	Mounted Animals		Mounted
HODAR	81	5	MOH	Mounted Animals		Mounted
HODAR	81	7	MOA	Mounted Animals		Mounted
HODAR	81	8	CHI	Bovidae		
HODAR	81	9	MOH	Mounted Animals		Mounted
HODAR	81	11	CAS	Bovidae	81:A - Gathering of Animals	
HODAR	81	12	CAS	Bovidae	81:A - Gathering of Animals	
HODAR	81	13	CAS	Bovidae	81:A - Gathering of Animals	
HODAR	81	14	CAS	Bovidae	81:A - Gathering of Animals	
HODAR	81	15	CHI	Bovidae	81:A - Gathering of Animals	

HODAR	81	16	CHI	Bovidae	81:A - Gathering of Animals	
HODAR	81	17	CHI	Bovidae	81:A - Gathering of Animals	
HODAR	81	18	CHI	Bovidae	81:A - Gathering of Animals	
HODAR	81	22	CAS	Bovidae		
HODAR	81	24	CAS	Bovidae		
HODAR	81	27	MOH	Mounted Animals		Mounted
HODAR	81	29	MOA	Mounted Animals		Mounted
HODAR	81	30	EQC	Equidae		
HODAR	81	31	CHI	Bovidae		
HODAR	83	18	CAS	Bovidae		
HODAR	83	20	OVI	Bovidae		
HODAR	83	21	CAS	Bovidae		
HODAR	84	1	EQC	Equidae		
HODAR	86	1	CAS	Bovidae		
HODAR	87	2	EQC	Equidae	87:A - Gathering of Animals and Humans	
HODAR	87	3	UNQ	-	87:A - Gathering of Animals and Humans	
HODAR	87	5	UNQ	-		
HODAR	87	6	EQC	Equidae		
HODAR	88	1	CAS	Bovidae		
HODAR	88	2	EQC	Equidae		
HODAR	88	3	EQC	Equidae		
HODAR	88	4	CAF	Bovidae		
HODAR	88	5	CAF	Bovidae		
HODAR	88	7	MOA	Mounted Animals		Mounted
HODAR	88	8	CAS	Bovidae		

HODAR	89	10	CAF	Bovidae		
HODAR	89	12	CAS	Bovidae		
HODAR	89	14	CAF	Bovidae		
HODAR	89	16	CHI	Bovidae	89:B - Hunting Scene	
HODAR	90	5	UNQ	-		
HODAR	90	15	CAS	Bovidae	90:B - Hunting Scene	
HODAR	90	16	CAN	Canidae	90:B - Hunting Scene	Hunting Dog
HODAR	90	17	CAS	Bovidae		
HODAR	91	3	CAF	Bovidae		
HODAR	91	5	CAF	Bovidae		
HODAR	91	6	CHI	Bovidae	91:A - Gathering of Animals	
HODAR	91	7	UNQ	-	91:A - Gathering of Animals	
HODAR	91	8	CAS	Bovidae		
HODAR	92	2	CAS	Bovidae	92:A - Gathering of Animals	
HODAR	92	3	CAF	Bovidae		
HODAR	92	4	EQC	Equidae	92:A - Gathering of Animals	
HODAR	93	17	MOA	Mounted Animals		Mounted
HODAR	94	1	PAU	Felidae		
HODAR	95	1	CAS	Bovidae	95:A - Hunting Scene	
HODAR	95	2	UNQ	-	95:A - Hunting Scene	
HODAR	95	5	CAF	Bovidae	95:B - Hunting Scene	
HODAR	95	6	UNQ	-	95:B - Hunting Scene	
HODAR	95	7	CAS	Bovidae		
HODAR	95	8	AVACC	Aves		
HODAR	95	10	CAN	Canidae	95:C - Hunting Scene	Hunting Dog

HODAR	95	11	CAF	Bovidae	95:C - Hunting Scene	
HODAR	95	12	CAF	Bovidae	95:C - Hunting Scene	
HODAR	95	14	CAN	Canidae	95:C - Hunting Scene	Hunting Dog
HODAR	95	16	LEP	Rodentia	95:C - Hunting Scene	
HODAR	95	17	UNQ	-	95:C - Hunting Scene	
HODAR	95	20	CHI	Bovidae	95:D - Hunting Scene	
HODAR	95	21	UNQ	-	95:D - Hunting Scene	
HODAR	95	23	BOM	Bovidae	95:E - Hunting Scene	
HODAR	95	26	CAS	Bovidae	95:F - Gathering of Animals	
HODAR	95	27	CAS	Bovidae	95:F - Gathering of Animals	
HODAR	96	2	CAF	Bovidae		
HODAR	96	3	CAF	Bovidae		
HODAR	96	6	CAF	Bovidae		
HODAR	97	15	CAS	Bovidae		
HODAR	99	2	EQC	Equidae		
HODAR	99	3	CAN	Canidae		
HODAR	99	4	CAS	Bovidae		
HODAR	99	6	CAS	Bovidae	99:A - Hunting Scene	
HODAR	99	7	CAF	Bovidae		
HODAR	99	8	CAS	Bovidae		
HODAR	99	10	CAS	Bovidae		
HODAR	99	12	CAS	Bovidae		
HODAR	99	13	CAN	Canidae		
HODAR	99	14	CAS	Bovidae		
HODAR	99	15	CAS	Bovidae		

HODAR	99	16	CAF	Bovidae		
HODAR	100	3	EQC	Equidae		Bridled Horse
HODAR	100	5	CAS	Bovidae		
HODAR	101	1	CAS	Bovidae		
HODAR	102	4	CAS	Bovidae	102:A - Gathering of Animals and Symbols	
HODAR	102	5	CAF	Bovidae	102:A - Gathering of Animals and Symbols	
HODAR	102	6	CAF	Bovidae	102:B - Hunting Scene	
HODAR	102	7	CAF	Bovidae	102:B - Hunting Scene	
HODAR	102	8	CAF	Bovidae	102:B - Hunting Scene	
HODAR	102	9	CAS	Bovidae	102:B - Hunting Scene	
HODAR	102	12	CHI	Bovidae	102:B - Hunting Scene	
HODAR	102	13	CAS	Bovidae	102:B - Hunting Scene	
HODAR	102	17	CAN	Canidae	102:B - Hunting Scene	Hunting Dog
HODAR	103	2	CAS	Bovidae	103:A - Hunting Scene	
HODAR	103	4	CAS	Bovidae	103:A - Hunting Scene	
HODAR	103	5	CAS	Bovidae	103:A - Hunting Scene	
HODAR	103	6	MOB	Mounted Animals	103:A - Hunting Scene	Mounted - Capra siberica
HODAR	103	13	CAS	Bovidae		
HODAR	103	14	CAS	Bovidae		
HODAR	103	19	UNQ	-	103:B - Gathering of Animals and Humans	
HODAR	103	20	CAS	Bovidae	103:C - Hunting Scene	
HODAR	103	21	MOA	Mounted Animals	103:C - Hunting Scene	Mounted
HODAR	103	22	CAS	Bovidae	103:C - Hunting Scene	
HODAR	104	1	MOH	Mounted Animals		Mounted
HODAR	104	2	CAF	Bovidae		

HODAR	104	3	MOH	Mounted Animals		Mounted
HODAR	104	4	MOH	Mounted Animals		Mounted
HODAR	105	2	CAS	Bovidae		
HODAR	106	1	CAS	Bovidae		
HODAR	106	2	CAS	Bovidae		
HODAR	106	3	CAN	Canidae	106:A - Non-anthropomorphic Hunting Scene	
HODAR	106	4	CAS	Bovidae	106:A - Non-anthropomorphic Hunting Scene	
HODAR	106	5	CHI	Bovidae		
HODAR	106	6	CAS	Bovidae		
HODAR	106	7	CAS	Bovidae		
HODAR	106	9	MOH	Mounted Animals	106:B - Hunting Scene	Mounted
HODAR	106	10	CAS	Bovidae	106:B - Hunting Scene	
HODAR	106	11	MOB	Mounted Animals		Mounted - Chiru
HODAR	106	12	CAS	Bovidae		
HODAR	106	13	CAS	Bovidae		
HODAR	106	16	CAS	Bovidae		
HODAR	106	17	CAN	Canidae	106:C - Hunting Scene	Hunting Dog
HODAR	106	18	UNQ	-	106:C - Hunting Scene	
HODAR	106	19	CAS	Bovidae	106:C - Hunting Scene	
HODAR	106	20	MOH	Mounted Animals	106:C - Hunting Scene	Mounted
HODAR	106	21	MOH	Mounted Animals	106:C - Hunting Scene	Mounted
HODAR	106	22	MOH	Mounted Animals	106:C - Hunting Scene	Mounted
HODAR	108	1	MOH	Mounted Animals		Mounted
HODAR	109	2	EQC	Equidae		Saddled Horse
HODAR	109	3	MOH	Mounted Animals		Mounted

HODAR	109	4	MOH	Mounted Animals		Mounted
HODAR	110	5	MOH	Mounted Animals		Mounted
HODAR	110	6	MOB	Mounted Animals		Mounted - Capra siberica
HODAR	110	14	CAS	Bovidae		
HODAR	110	15	CHI	Bovidae		
HODAR	115	1	MOH	Mounted Animals		Mounted
HODAR	116	12	CAS	Bovidae		
HODAR	116	20	RESER	Reptilia		
HODAR	116	23	CAS	Bovidae		
HODAR	116	33	CAF	Bovidae		
HODAR	116	41	RESER	Reptilia		
HODAR	116	45	CHI	Bovidae		
HODAR	116	46	CAF	Bovidae		

B.5. Shing Nala

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
SHINGNALA	14	8	FEL	Felidae	Two perched on elaborate stupa	
SHINGNALA	33	9	CAS	Bovidae	33:C - Depicted alongside a stupa	
SHINGNALA	37	6	EQC	Equidae		Bridled Horse
SHINGNALA	37	9	CAF	Bovidae		
SHINGNALA	37	10	UNQ	-		
SHINGNALA	37	11	CAS	Bovidae		
SHINGNALA	37	14	CAS	Bovidae		
SHINGNALA	37	16	CAF	Bovidae		
SHINGNALA	37	17	MOA	Mounted Animals		Mounted

SHINGNALA	37	19	UNQ	-		
SHINGNALA	37	20	CAF	Bovidae		
SHINGNALA	37	21	CAS	Bovidae	37:A - Gathering of Animals	
SHINGNALA	37	22	CAF	Bovidae	37:A - Gathering of Animals	
SHINGNALA	37	23	CAF	Bovidae	37:A - Gathering of Animals	
SHINGNALA	37	24	CAF	Bovidae	37:A - Gathering of Animals	
SHINGNALA	37	31	AVAVE	Aves	37:B - Gathering of Symbols	
SHINGNALA	37	35	CAF	Bovidae		
SHINGNALA	39	2	FEL	Felidae	39:A - Two perched on elaborate stupa	
SHINGNALA	55	2	UNQ	-	One perched on elaborate stupa	
SHINGNALA	71	2	UNQ	-		
SHINGNALA	71	3	MOA	Mounted Animals		Mounted
SHINGNALA	71	4	CAS	Bovidae		
SHINGNALA	71	8	BOM	Bovidae	71:A - Non-anthropomorphic Hunting Scene	
SHINGNALA	71	9	CAN	Canidae	71:A - Non-anthropomorphic Hunting Scene	
SHINGNALA	71	10	CAS	Bovidae		
SHINGNALA	71	11	CAS	Bovidae	71:B - Gathering of Animals	
SHINGNALA	71	12	CAS	Bovidae	71:B - Gathering of Animals	
SHINGNALA	71	13	CHI	Bovidae	71:B - Gathering of Animals	
SHINGNALA	71	14	CAF	Bovidae	71:C - Gathering of Animals	
SHINGNALA	71	15	CAF	Bovidae	71:C - Gathering of Animals	

B.6. Gichi Nala

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
GICHINALA	5	5	CHI	Bovidae		

GICHINALA	6	1	EQC	Equidae	6:A - Gathering of Animals	
GICHINALA	6	2	CAS	Bovidae	6:A - Gathering of Animals	
GICHINALA	6	3	CHI	Bovidae	6:A - Gathering of Animals	
GICHINALA	6	15	EQC	Equidae		
GICHINALA	8	1	MOA	Mounted Animal	8:A - Gathering of Animals and Humans	Mounted
GICHINALA	8	3	UNQ	-	8:A - Gathering of Animals and Humans	
GICHINALA	9	1	MOA	Mounted Animal	9:A - Gathering of Humans and Mounted Riders	Mounted
GICHINALA	9	5	MOA	Mounted Animal	9:A - Gathering of Humans and Mounted Riders	Mounted
GICHINALA	9	8	MOA	Mounted Animal	9:A - Gathering of Humans and Mounted Riders	Mounted
GICHINALA	10	1	UNQ	-	10:A - Gathering of Animals and Humans	
GICHINALA	10	5	MOA	Mounted Animal	10:A - Gathering of Animals and Humans	Mounted
GICHINALA	10	6	EQC	Equidae	10:A - Gathering of Animals and Humans	Saddled
GICHINALA	10	7	UNQ	-	10:A - Gathering of Animals and Humans	
GICHINALA	19	1	CAS	Bovidae		
GICHINALA	20	1	UNQ	-		
GICHINALA	20	3	EQC	Equidae	20:A - Depicted alongside a stupa	
GICHINALA	20	4	UNQ	-		
GICHINALA	20	7	UNQ	-	20:B - Depicted alongside a stupa	
GICHINALA	21	2	CHI	Bovidae		
GICHINALA	27	3	AVAVE	Aves		
GICHINALA	28	1	UNQ	-		
GICHINALA	38	12	EQC	Equidae		
GICHINALA	43	1	EQC	Equidae	43:A - Depicted alongside a stupa	
GICHINALA	48	1	CHI	Bovidae		
GICHINALA	48	2	MOH	Mounted Animal		Mounted

GICHINALA	48	5	CAS	Bovidae		
GICHINALA	48	6	MOH	Mounted Animal		Mounted
GICHINALA	48	8	CAS	Bovidae	48:B - Gathering of Animals	
GICHINALA	48	9	CAS	Bovidae	48:B - Gathering of Animals	
GICHINALA	48	10	CAS	Bovidae	48:B - Gathering of Animals	
GICHINALA	48	12	CAF	Bovidae		
GICHINALA	48	13	CAS	Bovidae		
GICHINALA	48	15	UNQ	-		
GICHINALA	48	16	CAS	Bovidae		
GICHINALA	48	18	CAS	Bovidae		
GICHINALA	49	1	EQC	Equidae		Bridled Horse
GICHINALA	50	1	MOH	Mounted Animal		Mounted
GICHINALA	61	1	MOH	Mounted Animal		Mounted
GICHINALA	61	3	CAS	Bovidae		
GICHINALA	63	1	CAS	Bovidae	63:A - Gathering of Animals	
GICHINALA	63	2	CAS	Bovidae	63:A - Gathering of Animals	
GICHINALA	63	3	CAS	Bovidae	63:A - Gathering of Animals	
GICHINALA	66	2	CAS	Bovidae		
GICHINALA	66	5	MOH	Mounted Animal	66:A - Gathering of Animals and Humans	Mounted
GICHINALA	66	8	MOH	Mounted Animal		Mounted
GICHINALA	68	5	CHI	Bovidae		
GICHINALA	68	7	CAS	Bovidae		
GICHINALA	68	8	CAS	Bovidae	68:A - Gathering of Animals	
GICHINALA	68	9	CHI	Bovidae	68:A - Gathering of Animals	
GICHINALA	68	10	CAS	Bovidae	68:A - Gathering of Animals	

GICHINALA	68	12	CAS	Bovidae		
GICHINALA	68	15	CAS	Bovidae		
GICHINALA	68	13	CAF	Bovidae		
GICHINALA	71	2	CAS	Bovidae		
GICHINALA	72	1	CAS	Bovidae	72:A - Gathering of Animals	
GICHINALA	72	2	CAS	Bovidae	72:A - Gathering of Animals	
GICHINALA	75	1	CAN	Canidae		
GICHINALA	75	4	UNQ	-	75:A - Gathering of Animals and Humans	
GICHINALA	80	1	CAS	Bovidae		
GICHINALA	83	1	CAS	Bovidae		
GICHINALA	85	3	CAS	Bovidae		
GICHINALA	89	1	EQC	Equidae		
GICHINALA	92	5	EQC	Equidae	92:A - Gathering of Animals	
GICHINALA	92	6	EQC	Equidae	92:A - Gathering of Animals	
GICHINALA	92	7	AVAVE	Aves	92:A - Gathering of Animals	
GICHINALA	108	5	CHI	Bovidae		
GICHINALA	111	4	CAS	Bovidae		
GICHINALA	111	13	CAS	Bovidae		
GICHINALA	112	6	CAS	Bovidae		
GICHINALA	112	11	CAS	Bovidae	112:B - Gathering of Animals and Humans	
GICHINALA	112	30	CAS	Bovidae	112:E - Gathering of Animals	
GICHINALA	112	31	CAS	Bovidae	112:E - Gathering of Animals	
GICHINALA	112	34	CAS	Bovidae	112:F - Hunting Scene	
GICHINALA	113	8	CAN	Canidae	113:A - Hunting Scene	Dog
GICHINALA	113	9	CAF	Bovidae	113:A - Hunting Scene	

GICHINALA	114	4	CAS	Bovidae	114:B - Gathering of Animals	
GICHINALA	114	5	CAS	Bovidae	114:B - Gathering of Animals	
GICHINALA	115	2	CAS	Bovidae		
GICHINALA	115	3	CHI	Bovidae		
GICHINALA	115	4	EQC	Equidae	115:A - Saddled Horse	Saddled
GICHINALA	118	3	CAS	Bovidae	118:A - Gathering of Animals	
GICHINALA	118	5	EQC	Equidae	118:A - Gathering of Animals	
GICHINALA	118	4	CAS	Bovidae		
GICHINALA	120	1	CAS	Bovidae		
GICHINALA	123	2	UNQ	-		
GICHINALA	125	2	CAS	Bovidae		
GICHINALA	130	2	CAS	Bovidae		
GICHINALA	130	3	CAS	Bovidae		
GICHINALA	134	1	CAF	Bovidae	134:A - Hunting Scene	
GICHINALA	137	1	EQC	Equidae		
GICHINALA	139	2	CAS	Bovidae	139:A - Depicted alongside a stupa	
GICHINALA	139	4	CAS	Bovidae	139:A - Depicted alongside a stupa	
GICHINALA	141	1	UNQ	-		
GICHINALA	145	8	UNQ	-		
GICHINALA	150	6	UNQ	-		
GICHINALA	156	3	CAS	Bovidae		

B.7. Dadam Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
DADAMDAS	1	5	UNQ	-		
DADAMDAS	1	9	CAN	Canidae		
DADAMDAS	1	14	CHI	Bovidae		
DADAMDAS	1	16	UNQ	-		
DADAMDAS	3	2	OVI	Bovidae		
DADAMDAS	3	5	CAS	Bovidae		
DADAMDAS	3	4	EQC	Equidae		
DADAMDAS	3	6	UNQ	-		
DADAMDAS	3	7	UNQ	-		
DADAMDAS	4	1	OVI	Bovidae	4:A - Gathering of Animals	
DADAMDAS	4	3	PSN	Bovidae	4:A - Gathering of Animals	
DADAMDAS	4	6	MOA	Mounted Animals		Mounted
DADAMDAS	4	8	UNQ	-	8:A - Gathering of Symbols and Animals	
DADAMDAS	5	5	AVAVE	Aves		
DADAMDAS	6	1	BOM	Bovidae		
DADAMDAS	6	2	UNQ	-		
DADAMDAS	6	4	CAN	Canidae		
DADAMDAS	6	6	AVAVE	Aves		
DADAMDAS	7	5	AVAVE	Aves		
DADAMDAS	8	1	CAN	Canidae		
DADAMDAS	9	5	AVAVE	Aves	9:A - Gathering of Animals	
DADAMDAS	9	6	AVAVE	Aves	9:A - Gathering of Animals	
DADAMDAS	9	7	AVAVE	Aves	9:A - Gathering of Animals	

DADAMDAS	9	8	AVAVE	Aves	9:A - Gathering of Animals	
DADAMDAS	9	9	AVAVE	Aves	9:A - Gathering of Animals	
DADAMDAS	9	10	MOA	Mounted Animals		Mounted
DADAMDAS	9	14	OVI	Bovidae	9:B - Gathering of Animals	
DADAMDAS	9	15	MOA	Mounted Animals		Mounted
DADAMDAS	9	16	UNQ	-		
DADAMDAS	9	17	UNQ	-	9:B - Gathering of Animals	
DADAMDAS	9	18	OVI	Bovidae	9:B - Gathering of Animals	
DADAMDAS	11	2	CAS	Bovidae		
DADAMDAS	12	1	MOA	Mounted Animals	12:A - Gathering of Animals and Mounted Riders	Mounted
DADAMDAS	12	2	CAS	Bovidae	12:A - Gathering of Animals and Mounted Riders	
DADAMDAS	13	1	MOH	Mounted Animals	13:A - Gathering of Mounted Riders	Mounted
DADAMDAS	14	3	UNQ	-		
DADAMDAS	14	4	CAS	Bovidae		
DADAMDAS	16	4	EQC	Equidae		
DADAMDAS	16	5	CAS	Bovidae		
DADAMDAS	16	6	CAS	Bovidae		
DADAMDAS	17	2	MOH	Mounted Animals	17:A - Gathering of Humans and Mounted Riders	Mounted
DADAMDAS	17	3	MOH	Mounted Animals	17:A - Gathering of Humans and Mounted Riders	Mounted
DADAMDAS	18	1	MOH	Mounted Animals		Mounted
DADAMDAS	18	2	MOH	Mounted Animals		Mounted
DADAMDAS	19	1	MOH	Mounted Animals		Mounted
DADAMDAS	20	2	CAS	Bovidae		
DADAMDAS	20	4	CAS	Bovidae		
DADAMDAS	20	10	CAS	Bovidae	20:A - Gathering of Animals and Humans	

DADAMDAS	20	11	AVAVE	Aves		
DADAMDAS	20	13	MOA	Mounted Animals		Mounted
DADAMDAS	20	16	CHI	Bovidae	20:B - Gathering of Animals	
DADAMDAS	20	17	CAS	Bovidae	20:B - Gathering of Animals	
DADAMDAS	20	18	CAS	Bovidae	20:B - Gathering of Animals	
DADAMDAS	20	19	UNQ	-	20:B - Gathering of Animals	
DADAMDAS	20	20	UNQ	-	20:B - Gathering of Animals	
DADAMDAS	20	21	CAS	Bovidae	20:B - Gathering of Animals	
DADAMDAS	20	22	CHI	Bovidae	20:B - Gathering of Animals	
DADAMDAS	20	23	CAN	Canidae		
DADAMDAS	21	3	CAS	Bovidae		
DADAMDAS	21	10	CER	Cervidae		
DADAMDAS	25	5	UNQ	-		
DADAMDAS	25	6	MOA	Mounted Animals		Mounted
DADAMDAS	25	8	UNQ	-		
DADAMDAS	25	10	CAS	Bovidae		
DADAMDAS	26	1	CAS	Bovidae		
DADAMDAS	32	8	CAS	Bovidae		
DADAMDAS	34	3	CAS	Bovidae		
DADAMDAS	36	2	CAS	Bovidae		
DADAMDAS	36	5	MOA	Mounted Animals	36:A - Gathering of Symbols and Mounted Riders	Mounted
DADAMDAS	37	21	UNQ	-	37:B - Gathering of Animals	
DADAMDAS	37	22	CAS	Bovidae	37:B - Gathering of Animals	
DADAMDAS	37	23	CHI	Bovidae	37:B - Gathering of Animals	
DADAMDAS	38	8	CAS	Bovidae		

DADAMDAS	38	10	CAS	Bovidae		
DADAMDAS	39	4	MOA	Mounted Animals	39:A - Gathering of Humans and Mounted Riders	Mounted
DADAMDAS	41	4	CAS	Bovidae		
DADAMDAS	44	1	CAS	Bovidae	44:A - Gathering of Animals and Mounted Riders	
DADAMDAS	44	2	MOA	Mounted Animals		Mounted
DADAMDAS	46	1	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	4	CAF	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	5	MOH	Mounted Animals	46:A - Hunting Scene	Mounted
DADAMDAS	46	6	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	7	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	8	MOH	Mounted Animals	46:A - Hunting Scene	Mounted
DADAMDAS	46	9	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	10	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	11	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	12	EQC	Equidae	46:A - Hunting Scene	Bridled horse with reins
DADAMDAS	46	13	CHI	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	14	CAS	Bovidae	46:A - Hunting Scene	
DADAMDAS	46	15	CHI	Bovidae		
DADAMDAS	47	1	CAS	Bovidae		
DADAMDAS	47	3	CAS	Bovidae		
DADAMDAS	48	4	MOH	Mounted Animals		Mounted
DADAMDAS	48	6	UNQ	-		
DADAMDAS	48	9	OVI	Bovidae	48:C - Gathering of Animals	
DADAMDAS	48	10	OVI	Bovidae		
DADAMDAS	48	11	OVI	Bovidae	48:D - Gathering of Animals	

DADAMDAS	48	13	UNQ	-		
DADAMDAS	48	14	UNQ	-		
DADAMDAS	48	16	OVI	Bovidae	48:E - Gathering of Animals	
DADAMDAS	48	17	CAS	Bovidae	48:E - Gathering of Animals	
DADAMDAS	48	18	BOM	Bovidae		
DADAMDAS	48	21	CAF	Bovidae	48:F - Gathering of Animals and Symbols	
DADAMDAS	48	22	CAS	Bovidae		
DADAMDAS	48	26	CAS	Bovidae	48:G - Hunting Scene	
DADAMDAS	48	27	CAS	Bovidae	48:G - Hunting Scene	
DADAMDAS	48	28	CAS	Bovidae	48:G - Hunting Scene	
DADAMDAS	48	29	CAS	Bovidae		
DADAMDAS	48	30	CHI	Bovidae	48:H - Gathering of Animals	
DADAMDAS	48	31	CAS	Bovidae	48:H - Gathering of Animals	
DADAMDAS	48	32	CHI	Bovidae	48:H - Gathering of Animals	
DADAMDAS	48	35	CAF	Bovidae		
DADAMDAS	48	37	CHI	Bovidae		
DADAMDAS	48	39	CHI	Bovidae	48:K - Gathering of Animals and Symbols	
DADAMDAS	48	40	CAS	Bovidae	48:K - Gathering of Animals and Symbols	
DADAMDAS	48	44	CAS	Bovidae		
DADAMDAS	48	46	ROD	Rodentia	48:L - Gathering of Animals	
DADAMDAS	48	47	CAS	Bovidae	48:L - Gathering of Animals	
DADAMDAS	48	48	CAS	Bovidae	48:M - Gathering of Animals	
DADAMDAS	48	49	PSN	Bovidae	48:N - Gathering of Animals	
DADAMDAS	48	50	CAS	Bovidae	48:N - Gathering of Animals	
DADAMDAS	48	51	UNQ	-	48:N - Gathering of Animals	

DADAMDAS	48	54	CHI	Bovidae	48:O - Gathering of Animals	
DADAMDAS	48	55	CAN	Canidae	48:O - Gathering of Animals	
DADAMDAS	48	57	CAS	Bovidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	58	CAS	Bovidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	60	CAS	Bovidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	61	PSN	Bovidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	62	CAS	Bovidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	63	CAN	Canidae	48:P - Non-anthropomorphic Hunting Scene	
DADAMDAS	48	64	CAS	Bovidae		
DADAMDAS	48	65	CAS	Bovidae		
DADAMDAS	48	66	PSN	Bovidae	48:R - Gathering of Animals	
DADAMDAS	48	67	OVI	Bovidae	48:R - Gathering of Animals	
DADAMDAS	48	69	CHI	Bovidae	48:S - Hunting Scene	
DADAMDAS	48	72	PSN	Bovidae	48:T - Gathering of Animals, Symbols and Humans	
DADAMDAS	48	74	OVI	Bovidae	48:T - Gathering of Animals, Symbols and Humans	
DADAMDAS	48	75	CAS	Bovidae	48:U - Gathering of Animals	
DADAMDAS	48	76	UNQ	-	48:U - Gathering of Animals	
DADAMDAS	48	80	CAF	Bovidae	48:V - Gathering of Animals	
DADAMDAS	48	81	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	82	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	84	CAS	Bovidae	48:V - Gathering of Animals	
DADAMDAS	48	85	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	86	CHI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	87	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	88	PSN	Bovidae	48:W - Gathering of Animals	

DADAMDAS	48	89	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	90	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	92	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	93	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	94	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	95	CAF	Bovidae	48:X - Hunting Scene/48:W - Gathering of Animals	
DADAMDAS	48	98	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	99	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	100	CAF	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	101	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	102	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	103	CAS	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	104	CAS	Bovidae		
DADAMDAS	48	106	UNQ	-	48:Y - Gathering of Animals and Humans	
DADAMDAS	48	107	OVI	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	108	CAS	Bovidae		
DADAMDAS	48	109	CAS	Bovidae		
DADAMDAS	48	110	CAS	Bovidae		
DADAMDAS	48	111	CAS	Bovidae		
DADAMDAS	48	112	CAS	Bovidae	48:Z - Gathering of Animals	
DADAMDAS	48	113	CAS	Bovidae	48:Z - Gathering of Animals	
DADAMDAS	48	114	CAF	Bovidae	48:W - Gathering of Animals	
DADAMDAS	48	115	CAS	Bovidae		
DADAMDAS	48	116	CAS	Bovidae	48:U - Gathering of Animals	
DADAMDAS	48	118	CHI	Bovidae	48:W - Gathering of Animals	

DADAMDAS	48	119	CAS	Bovidae	48:B - Gathering of Animals and Humans	
DADAMDAS	48	120	CAS	Bovidae	48:C - Gathering of Animals	
DADAMDAS	48	121	CAF	Bovidae	48:D - Gathering of Animals	
DADAMDAS	48	124	BOM	Bovidae	48:M - Gathering of Animals	
DADAMDAS	48	125	CAS	Bovidae	48:N - Gathering of Animals	
DADAMDAS	48	127	CAS	Bovidae		
DADAMDAS	48	128	MOA	Mounted Animals	48:Q - Gathering of Animals and Mounted Riders	Mounted
DADAMDAS	48	129	CAS	Bovidae	48:Q - Gathering of Animals and Mounted Riders	
DADAMDAS	51	3	CAS	Bovidae	51:A - Gathering of Animals	
DADAMDAS	51	4	EQC	Equidae	51:A - Gathering of Animals	
DADAMDAS	53	2	MOA	Mounted Animals		Mounted
DADAMDAS	54	2	MOA	Mounted Animals		Mounted
DADAMDAS	57	4	CAS	Bovidae	57:A - Gathering of Animals	
DADAMDAS	57	10	PSN	Bovidae		
DADAMDAS	57	19	CAS	Bovidae		
DADAMDAS	57	20	CAS	Bovidae	57:A - Gathering of Animals	
DADAMDAS	62	4	CAN	Canidae		
DADAMDAS	62	8	EQC	Equidae		
DADAMDAS	62	9	CAS	Bovidae		
DADAMDAS	62	10	CAS	Bovidae		
DADAMDAS	62	14	OVI	Bovidae		
DADAMDAS	62	17	CAS	Bovidae	62:B - Hunting Scene	
DADAMDAS	62	18	UNQ	-	62:B - Hunting Scene	
DADAMDAS	62	19	CAS	Bovidae	62:B - Hunting Scene	
DADAMDAS	62	20	UNQ	-	62:B - Hunting Scene	

DADAMDAS	62	22	CAS	Bovidae		
DADAMDAS	62	23	UNQ	-	62:B - Hunting Scene	
DADAMDAS	62	26	CAS	Bovidae	62:C - Gathering of Animals	
DADAMDAS	62	27	CAS	Bovidae	62:C - Gathering of Animals	
DADAMDAS	62	28	CAS	Bovidae	62:C - Gathering of Animals	
DADAMDAS	63	1	CAS	Bovidae		
DADAMDAS	63	2	CHI	Bovidae		
DADAMDAS	63	3	CAS	Bovidae	63:A - Gathering of Animals and Symbols	
DADAMDAS	63	6	REREP	Reptilia	63:A - Gathering of Animals and Symbols	
DADAMDAS	63	7	CAS	Bovidae	63:A - Gathering of Animals and Symbols	
DADAMDAS	63	8	CAS	Bovidae	63:A - Gathering of Animals and Symbols	
DADAMDAS	64	2	MOA	Mounted Animals		Mounted
DADAMDAS	65	2	CAS	Bovidae		
DADAMDAS	66	1	CAS	Bovidae		
DADAMDAS	70	6	CAN	Canidae		
DADAMDAS	70	7	CAS	Bovidae		
DADAMDAS	70	8	CAS	Bovidae		
DADAMDAS	70	14	CAS	Bovidae		
DADAMDAS	70	17	CAS	Bovidae		
DADAMDAS	70	19	CAS	Bovidae		
DADAMDAS	70	20	CAS	Bovidae		
DADAMDAS	70	21	CHI	Bovidae		
DADAMDAS	70	23	CAS	Bovidae		
DADAMDAS	70	24	CAS	Bovidae		
DADAMDAS	70	26	UNQ	-		

DADAMDAS	72	1	MOA	Mounted Animals		Mounted
DADAMDAS	73	1	MOH	Mounted Animals		Mounted
DADAMDAS	75	1	CHI	Bovidae	75:A - Gathering of Animals and Symbols	
DADAMDAS	76	1	MOA	Mounted Animals		Mounted
DADAMDAS	78	2	CAS	Bovidae	78:A - Hunting Scene	
DADAMDAS	78	4	CAN	Canidae	78:A - Hunting Scene	Hunting Dog
DADAMDAS	78	5	CAN	Canidae	78:A - Hunting Scene	Hunting Dog
DADAMDAS	78	6	MOA	Mounted Animals	78:B - Gathering of Animals and Mounted Riders	Mounted
DADAMDAS	78	7	MOA	Mounted Animals	78:B - Gathering of Animals and Mounted Riders	Mounted
DADAMDAS	78	8	UNQ	-	78:B - Gathering of Animals and Mounted Riders	
DADAMDAS	78	9	MOH	Mounted Animals	78:B - Gathering of Animals and Mounted Riders	Mounted
DADAMDAS	78	12	EQC	Equidae		
DADAMDAS	78	16	CAF	Bovidae		
DADAMDAS	78	18	CAS	Bovidae		
DADAMDAS	78	27	CAS	Bovidae		
DADAMDAS	78	30	EQC	Equidae		
DADAMDAS	79	3	UNQ	-		
DADAMDAS	80	4	CAS	Bovidae		
DADAMDAS	80	8	CHI	Bovidae	80:A - Hunting Scene	
DADAMDAS	80	9	EQC	Equidae		
DADAMDAS	81	1	CAS	Bovidae		
DADAMDAS	82	2	OVI	Bovidae		
DADAMDAS	83	1	LEP	Rodentia		
DADAMDAS	83	2	UNQ	-		
DADAMDAS	83	3	CAS	Bovidae		

DADAMDAS	83	5	CAS	Bovidae		
DADAMDAS	84	1	MOB	Mounted Animals		Mounted Chiru
DADAMDAS	84	5	MOA	Mounted Animals		Mounted
DADAMDAS	85	2	EQC	Equidae	85:A - Gathering of Animals and Humans	Bridled horse with reins
DADAMDAS	85	3	CAS	Bovidae	85:A - Gathering of Animals and Humans	
DADAMDAS	85	4	FEL	Felidae	85:A - Gathering of Animals and Humans	
DADAMDAS	86	7	CAN	Canidae		
DADAMDAS	86	9	MOA	Mounted Animals		Mounted
DADAMDAS	87	1	CAS	Bovidae		
DADAMDAS	87	2	CAS	Bovidae		
DADAMDAS	87	4	CAS	Bovidae		
DADAMDAS	88	1	UNQ	-		
DADAMDAS	88	2	CHI	Bovidae	88:A - Hunting Scene	
DADAMDAS	88	3	CAS	Bovidae	88:A - Hunting Scene	
DADAMDAS	90	1	PSN	Bovidae	90:A - Gathering of Animals	
DADAMDAS	91	2	CHI	Bovidae		
DADAMDAS	92	1	UNQ	-		
DADAMDAS	93	4	UNQ	-		
DADAMDAS	96	1	CHI	Bovidae		
DADAMDAS	96	2	CAS	Bovidae		
DADAMDAS	96	3	CAS	Bovidae	96:A - Gathering of Animals	
DADAMDAS	96	4	CAS	Bovidae	96:A - Gathering of Animals	
DADAMDAS	96	5	CHI	Bovidae		
DADAMDAS	97	2	CAF	Bovidae		
DADAMDAS	98	1	EQC	Equidae	98:A - Gathering of Animals	

DADAMDAS	98	2	EQC	Equidae	98:A - Gathering of Animals	
DADAMDAS	99	1	CAS	Bovidae		

B.8 Chilas-Bridge

FieldStation	Rock	Faunal Category - Map	Scene	Additional Remarks
CHILAS	1	-		
CHILAS	1	Bovidae	1:A - Hunting Scene	
CHILAS	1	Mounted Animals	1:A - Hunting Scene	Mounted
CHILAS	1	Bovidae	1:A - Hunting Scene	
CHILAS	1	Mounted Animals		Mounted
CHILAS	13	Bovidae	13:A - Non-anthropomorphic Hunting Scene	
CHILAS	13	Felidae	13:A - Non-anthropomorphic Hunting Scene	
CHILAS	14	Mounted Animals		Mounted
CHILAS	15	Bovidae		
CHILAS	17	Bovidae	17:A - Gathering of Animals	
CHILAS	17	Bovidae	17:A - Gathering of Animals	
CHILAS	20	Bovidae		
CHILAS	27	Mounted Animals	27:B - Gathering of Mounted Animals and Riders	Mounted
CHILAS	27	Bovidae		
CHILAS	27	Mounted Animals	27:E - Gathering of Mounted Animals and Riders	Mounted
CHILAS	27	Mounted Animals	27:E - Gathering of Mounted Animals and Riders	Mounted
CHILAS	27	Mounted Animals	27:E - Gathering of Mounted Animals and Riders	Mounted
CHILAS	27	Mounted Animals		Mounted
CHILAS	27	Mounted Animals		Mounted
CHILAS	27	-	27:G - Depicted alongside a stupa	
CHILAS	27	Mounted Animals		Mounted
CHILAS	27	Mounted Animals		Mounted
CHILAS	30	Felidae	30:B - Jataka Scene	Jataka of the Starving Tigress

CHILAS	30	Felidae	30:B - Jataka Scene	
CHILAS	30	Felidae	30:B - Jataka Scene	
CHILAS	30	Felidae	30:B - Jataka Scene	
CHILAS	30	Felidae	30:B - Jataka Scene	
CHILAS	30	-		
CHILAS	41	Aves		
CHILAS	45	Mounted Animals		Mounted
CHILAS	45	Canidae		
CHILAS	58	Bovidae	58:A - Gathering of Animals and Symbols	
CHILAS	60	Equidae	60:A - Gathering of Animals and Symbols	
CHILAS	62	Aves		
CHILAS	64	Mounted Animals		Mounted
CHILAS	66	Equidae		
CHILAS	66	Mounted Animals		Mounted
CHILAS	69	Felidae	69:A - Non-anthropomorphic Hunting Scene	
CHILAS	69	Bovidae	69:A - Non-anthropomorphic Hunting Scene	
CHILAS	69	Bovidae		
CHILAS	70	Mounted Animals	70:A - Depicted alongside a stupa	Mounted
CHILAS	74	-		
CHILAS	74	Mounted Animals		Mounted

B.9. Thalpan

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
THALPAN1	15	2	CAS	Bovidae	15:A - Hunting Scene	
THALPAN1	15	3	CAS	Bovidae	15:A - Hunting Scene	
THALPAN1	16	1	CHI	Bovidae	16:A - Gathering of Animals	
THALPAN1	16	2	CHI	Bovidae	16:A - Gathering of Animals	
THALPAN1	17	1	CAS	Bovidae		
THALPAN1	18	5	MOH	Mounted Animals	18:A - Depicted alongside a stupa	Mounted
THALPAN1	18	8	CAN	Canidae		
THALPAN1	22	18	CHI	Bovidae		
THALPAN1	23	1	CAS	Bovidae		
THALPAN1	26	4	CAN	Canidae		
THALPAN1	26	13	CAF	Bovidae		
THALPAN1	29	8	CHI	Bovidae		
THALPAN1	30	2	CAS	Bovidae		
THALPAN1	30	36	AVAVE	Aves		
THALPAN1	30	39	AVPAS	Aves	30:D - Jataka Scene	Jataka of King Sibi
THALPAN1	30	42	CAS	Bovidae	30:E - Gathering of Animals	
THALPAN1	30	43	CHI	Bovidae	30:E - Gathering of Animals	
THALPAN1	30	44	CHI	Bovidae	30:E - Gathering of Animals	
THALPAN1	30	53	CAN	Canidae	30:F - Non-anthropomorphic Hunting Scene	
THALPAN1	30	54	CAS	Bovidae	30:F - Non-anthropomorphic Hunting Scene	
THALPAN1	30	56	CAS	Bovidae	30:G - Gathering of Animals and Humans	
THALPAN1	30	59	EQC	Equidae		
THALPAN1	30	60	CAS	Bovidae		

THALPAN1	30	63	OVI	Bovidae		
THALPAN1	30	65	CAS	Bovidae		
THALPAN1	30	73	CAF	Bovidae		
THALPAN1	30	76	EQC	Equidae		
THALPAN1	30	80	MOH	Mounted Animals		Mounted
THALPAN1	30	81	CAS	Bovidae		
THALPAN1	30	84	CAS	Bovidae		
THALPAN1	30	87	CAS	Bovidae	30:I - Hunting Scene	
THALPAN1	30	90	CAS	Bovidae		
THALPAN1	30	91	CAS	Bovidae		
THALPAN1	30	94	UNQ	-		
THALPAN1	30	95	CAS	Bovidae		
THALPAN1	30	103	CAS	Bovidae	30:K - Hunting Scene	
THALPAN1	30	104	UNQ	-	30:K - Hunting Scene	
THALPAN1	30	105	CAS	Bovidae	30:K - Hunting Scene	
THALPAN1	30	106	EQC	Equidae	30:K - Hunting Scene	
THALPAN1	30	108	CAS	Bovidae		
THALPAN1	30	112	CAS	Bovidae		
THALPAN1	30	115	UNQ	-	30:L - Gathering of Animals	
THALPAN1	30	116	CAS	Bovidae	30:L - Gathering of Animals	
THALPAN1	30	120	CAS	Bovidae		
THALPAN1	30	121	UNQ	-		
THALPAN1	30	125	CAS	Bovidae	30:N - Hunting Scene	
THALPAN1	30	127	CAS	Bovidae	30:O - Gathering of Animals and Symbols	
THALPAN1	30	128	CHI	Bovidae		

THALPAN1	30	129	CAS	Bovidae		
THALPAN1	30	130	CAS	Bovidae		
THALPAN1	30	131	CAS	Bovidae		
THALPAN1	30	133	CAS	Bovidae	30:Q - Gathering of Animals and Buddhist motifs	
THALPAN1	30	134	CAS	Bovidae	30:Q - Gathering of Animals and Buddhist motifs	
THALPAN1	30	135	CAS	Bovidae		
THALPAN1	30	136	CAS	Bovidae		
THALPAN1	30	137	CAN	Canidae	30:P - Non-anthropomorphic Hunting Scene	
THALPAN1	30	138	CAS	Bovidae	30:P - Hunting Scene	
THALPAN1	30	149	EQC	Equidae	30:S - Gathering of Animals and Buddhist motifs	
THALPAN1	30	150	UNQ	-		
THALPAN1	30	153	CAS	Bovidae		
THALPAN1	30	159	CAS	Bovidae		
THALPAN1	30	161	CAS	Bovidae		
THALPAN1	30	166	CHI	Bovidae		
THALPAN1	30	176	CAS	Bovidae		
THALPAN1	30	188	MOB	Mounted Animals	30:W - Gathering of Animals and Mounted Riders	Mounted Ovis
THALPAN1	30	189	CAF	Bovidae	30:W - Gathering of Animals and Mounted Riders	
THALPAN1	30	190	OVI	Bovidae	30:W - Gathering of Animals and Mounted Riders	
THALPAN1	30	193	OVI	Bovidae	30:X - Jataka Scene	Jataka of the Greatest Evil
THALPAN1	30	194	AVCOL	Aves	30:X - Jataka Scene	Jataka of the Greatest Evil
THALPAN1	30	195	AVCOR	Aves	30:X - Jataka Scene	Jataka of the Greatest Evil
THALPAN1	30	196	UNQ	-	30:X - Jataka Scene	Jataka of the Greatest Evil
THALPAN1	30	197	SUS	Suidae	30:X - Jataka Scene	Jataka of the Greatest Evil
THALPAN1	30	204	CAS	Bovidae	30:Y - Depicted alongside stupas	

THALPAN1	30	211	CAS	Bovidae	30:Z - Depicted alongside a stupa	
THALPAN1	30	212	EQC	Equidae		Bridled Horse
THALPAN1	30	213	RESER	Reptilia	30:AA - Gathering of Animals	
THALPAN1	30	214	RESER	Reptilia	30:AA - Gathering of Animals	
THALPAN1	30	220	CAS	Bovidae		
THALPAN1	30	222	RESER	Reptilia		
THALPAN1	30	223	CAN	Canidae	30:BB - Non-anthropomorphic Hunting Scene	
THALPAN1	30	224	CAS	Bovidae	30:BB - Non-anthropomorphic Hunting Scene	
THALPAN1	30	226	EQC	Equidae		
THALPAN1	30	227	EQC	Equidae		Bridled Horse
THALPAN1	30	228	MOA	Mounted Animals	30:CC - Hunting Scene	Mounted
THALPAN1	30	229	CAN	Canidae	30:CC - Hunting Scene	Hunting Dog
THALPAN1	30	230	UNQ	-	30:CC - Hunting Scene	
THALPAN1	30	231	UNQ	-	30:CC - Hunting Scene	
THALPAN1	30	232	RESER	Reptilia	30:CC - Hunting Scene	
THALPAN1	30	233	RESER	Reptilia	30:CC - Hunting Scene	
THALPAN1	30	240	EQC	Equidae		Detailed Saddled Horse
THALPAN1	30	249	CAF	Bovidae		
THALPAN1	30	269	CAS	Bovidae	30:HH - Gathering of Animals	
THALPAN1	30	270	CAS	Bovidae	30:HH - Gathering of Animals	
THALPAN1	30	282	FEL	Felidae	30:JJ - Gathering of Animals and Humans	
THALPAN1	30	290	CAS	Bovidae		
THALPAN1	30	292	CAS	Bovidae		
THALPAN1	30	293	CHI	Bovidae		
THALPAN1	30	299	CAS	Bovidae		

THALPAN1	30	308	CAS	Bovidae		
THALPAN1	30	309	UNQ	-	30:MM - Gathering of Animals	
THALPAN1	30	310	PAU	Felidae	30:MM - Gathering of Animals	
THALPAN1	30	311	CAS	Bovidae		
THALPAN1	30	312	CAN	Canidae		
THALPAN1	30	316	AVPHA	Aves		Pheasant
THALPAN1	30	317	EQC	Equidae		
THALPAN1	30	322	UNQ	-		
THALPAN1	30	324	CAS	Bovidae	30:NN - Hunting Scene	
THALPAN1	30	325	CAS	Bovidae	30:NN - Hunting Scene	
THALPAN1	30	330	PSN	Bovidae		
THALPAN1	30	339	CAS	Bovidae		
THALPAN1	30	345	CHI	Bovidae		
THALPAN1	30	347	CAF	Bovidae		
THALPAN1	30	354	CAS	Bovidae		
THALPAN1	30	355	CAS	Bovidae		
THALPAN1	30	364	MOA	Mounted Animals		Mounted
THALPAN1	30	367	UNQ	-		
THALPAN1	30	374	MOH	Mounted Animals		Mounted
THALPAN1	30	378	CAS	Bovidae		
THALPAN1	30	379	CAS	Bovidae		
THALPAN1	30	382	CAS	Bovidae		
THALPAN1	30	390	CHI	Bovidae		
THALPAN1	30	410	CAS	Bovidae	30:PP - Depicted alongside a stupa	
THALPAN1	30	415	MOA	Mounted Animals	30:RR - Gathering of Humans and Mounted Riders	Mounted

THALPAN1	30	417	RESER	Reptilia		
THALPAN1	30	420	CAS	Bovidae		
THALPAN1	30	422	CAS	Bovidae		
THALPAN1	30	423	CAS	Bovidae		
THALPAN1	30	424	CAF	Bovidae		
THALPAN1	30	425	CAS	Bovidae		
THALPAN2	42	11	UNQ	-		
THALPAN2	42	12	EQC	Equidae	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	
THALPAN2	42	13	EQC	Equidae	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	Saddled horse with Bridle
THALPAN2	42	14	CAF	Bovidae	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	
THALPAN2	42	15	CAF	Bovidae	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	
THALPAN2	42	16	MOH	Mounted Animals	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	Mounted
THALPAN2	42	20	RESER	Reptilia	42:C/42:D/42:E/42:F - Hunting Scene with Symbols	
THALPAN2	42	23	UNQ	-		
THALPAN2	42	29	CAS	Bovidae		
THALPAN2	42	30	CHI	Bovidae		
THALPAN2	42	31	CAS	Bovidae		
THALPAN2	42	32	CAS	Bovidae		
THALPAN2	42	34	CAS	Bovidae		
THALPAN2	42	46	CAS	Bovidae		
THALPAN2	42	47	CAS	Bovidae		
THALPAN2	42	48	UNQ	-		
THALPAN2	42	55	CAS	Bovidae		
THALPAN2	42	56	CAS	Bovidae		
THALPAN2	42	62	CAS	Bovidae	42:M - Gathering of Animals	

THALPAN2	42	63	CAS	Bovidae	42:M - Gathering of Animals	
THALPAN2	42	68	CAS	Bovidae		
THALPAN2	61	1	UNQ	-		
THALPAN2	68	11	RESER	Reptilia	68:A - Depicted alongside stupas	
THALPAN2	76	13	CAS	Bovidae		
THALPAN2	76	14	CAS	Bovidae		
THALPAN2	90	5	CAS	Bovidae	90:A - Depicted alongside stupas and symbols	
THALPAN2	90	6	CAS	Bovidae	90:A - Depicted alongside stupas and symbols	
THALPAN2	90	7	CHI	Bovidae	90:A - Depicted alongside stupas and symbols	
THALPAN2	90	9	CAS	Bovidae	90:A - Depicted alongside stupas and symbols	
THALPAN2	96	1	EQC	Equidae		
THALPAN2	98	1	AVAVE	Aves		
THALPAN2	98	3	CAS	Bovidae	98:A - Gathering of Animals and Humans	
THALPAN2	98	4	CAS	Bovidae	98:A - Gathering of Animals and Humans	
THALPAN2	98	5	CAN	Canidae	98:A - Gathering of Animals and Humans	Hunting/Herding Dog
THALPAN2	98	7	CAS	Bovidae		
THALPAN2	98	14	CAS	Bovidae		
THALPAN2	98	15	CAS	Bovidae		
THALPAN2	98	17	CAS	Bovidae	98:B - Gathering of Animals and Humans	
THALPAN2	98	19	CAS	Bovidae	98:B - Gathering of Animals and Humans	
THALPAN2	98	20	CAS	Bovidae	98:B - Gathering of Animals and Humans	
THALPAN2	98	23	CAS	Bovidae		
THALPAN2	98	26	CAN	Canidae		
THALPAN2	106	31	UNQ	-		
THALPAN2	107	4	MOA	Mounted Animals	107:A - Depicted alongside stupas	Mounted

THALPAN2	110	2	RESER	Reptilia	110:A - Gathering of Animals	
THALPAN2	110	3	PSN	Bovidae	110:A - Gathering of Animals	
THALPAN2	112	10	CHI	Bovidae	112:C - Gathering of Animals	
THALPAN2	112	11	CAS	Bovidae	112:C - Gathering of Animals	
THALPAN2	112	25	EQC	Equidae		
THALPAN2	112	24	UNQ	-		
THALPAN2	118	7	EQC	Equidae		Bridled Horse
THALPAN2	118	9	MOH	Mounted Animals	118:B - Depicted alongside a stupa	Mounted
THALPAN2	121	11	CAF	Bovidae		
THALPAN2	126	4	MOA	Mounted Animals		Mounted
THALPAN2	128	3	CAS	Bovidae		
THALPAN2	128	13	MOH	Mounted Animals		Mounted
THALPAN2	128	22	CAS	Bovidae	128:B - Gathering of Animals, Symbols and Humans	
THALPAN2	128	28	UNQ	-	128:B - Gathering of Animals, Symbols and Humans	
THALPAN2	128	40	EQC	Equidae	128:D - Gathering of Animals and Symbols	Saddled Horse
THALPAN2	128	41	UNQ	-	128:D - Gathering of Animals and Symbols	
THALPAN2	140	2	ELE	Elephantidae	140:A - Gathering of Animals depicted alongside a stupa	
THALPAN2	140	5	AVANS	Aves	140:A - Gathering of Animals depicted alongside a stupa	
THALPAN2	161	1	FEL	Felidae	Two perched on elaborate stupa	
THALPAN2	181	10	EQC	Equidae	181:C - Gathering of Animals	
THALPAN2	181	17	UNQ	-	181:C - Gathering of Animals	
THALPAN2	183	2	UNQ	-	183:A - Depicted alongside a stupa	
THALPAN2	184	24	CAF	Bovidae		
THALPAN2	185	1	CAF	Bovidae		
THALPAN2	185	2	CAF	Bovidae		

THALPAN2	194	2	MOH	Mounted Animals	194:A - Hunting Scene	Mounted
THALPAN2	194	3	CAS	Bovidae	194:A - Hunting Scene	
THALPAN2	194	4	EQC	Equidae	194:A - Hunting Scene	
THALPAN2	194	14	MOH	Mounted Animals		Mounted
THALPAN2	194	16	CAS	Bovidae		
THALPAN2	194	17	CAS	Bovidae	194:B - Gathering of Animals depicted alongside stupas	
THALPAN2	194	19	CAS	Bovidae	194:B - Gathering of Animals depicted alongside stupas	
THALPAN2	194	21	CAS	Bovidae	194:B - Gathering of Animals depicted alongside stupas	
THALPAN2	194	22	CAS	Bovidae	194:E - Hunting Scene	
THALPAN2	194	23	MOH	Mounted Animals	194:E - Hunting Scene	Mounted
THALPAN2	194	24	CAS	Bovidae	194:E - Hunting Scene	
THALPAN2	194	25	CAN	Canidae	194:E - Hunting Scene	Hunting Dog
THALPAN2	194	26	CAN	Canidae	194:E - Hunting Scene	Hunting Dog
THALPAN2	194	29	CAS	Bovidae	194:F - Hunting Scene	
THALPAN2	194	30	MOH	Mounted Animals	194:F - Hunting Scene	Mounted
THALPAN2	194	36	CAS	Bovidae		
THALPAN2	194	37	CAS	Bovidae		
THALPAN2	194	45	CHI	Bovidae		
THALPAN2	194	68	CER	Cervidae	194:K - Buddha Scene	Sermon of Buddha at Sarnath
THALPAN2	194	70	CER	Cervidae	194:K - Buddha Scene	Sermon of Buddha at Sarnath
THALPAN2	194	113	MOH	Mounted Animals		Mounted
THALPAN2	194	117	CAS	Bovidae		
THALPAN2	194	118	CAF	Bovidae		
THALPAN2	194	143	CAS	Bovidae		
THALPAN2	195	3	CHI	Bovidae	195:A - Depicted alongside a stupa	

THALPAN2	195	4	CHI	Bovidae		
THALPAN2	195	8	MOH	Mounted Animals	195:B - Gathering of Symbols and Mounted Riders	Mounted
THALPAN2	195	10	MOA	Mounted Animals	195:C - Gathering of Symbols and Mounted Riders	Mounted
THALPAN2	195	13	CAS	Bovidae		
THALPAN2	195	18	CAS	Bovidae		
THALPAN2	195	31	MOH	Mounted Animals		Mounted
THALPAN2	195	37	CAS	Bovidae		
THALPAN2	195	42	UNQ	-		
THALPAN2	195	53	CHI	Bovidae		
THALPAN2	195	61	CHI	Bovidae	195:D - Depicted alongside Symbols and Stupas	
THALPAN2	195	72	MOH	Mounted Animals	195:E - Gathering of Humans and Mounted Riders	Mounted
THALPAN2	195	73	MOH	Mounted Animals		Mounted
THALPAN2	195	75	CAS	Bovidae		
THALPAN2	195	76	UNQ	-		
THALPAN2	195	80	CAS	Bovidae	195:F - Depicted alongside Symbols and Stupas	
THALPAN2	195	88	CAN	Canidae		
THALPAN2	195	89	CAF	Bovidae		
THALPAN2	195	90	CHI	Bovidae		
THALPAN2	195	117	CAF	Bovidae		
THALPAN2	195	120	CAF	Bovidae		
THALPAN2	195	122	CAS	Bovidae	195:H - Hunting Scene	
THALPAN2	195	142	UNQ	-		
THALPAN2	195	145	CAS	Bovidae		
THALPAN2	195	146	CAS	Bovidae		
THALPAN2	195	147	CAS	Bovidae		

THALPAN2	195	158	MOH	Mounted Animals		Mounted
THALPAN2	195	162	CAF	Bovidae		
THALPAN2	195	164	CAS	Bovidae		
THALPAN2	195	165	CAS	Bovidae		
THALPAN2	195	167	CAS	Bovidae		
THALPAN2	195	171	CAS	Bovidae	195:M - Gathering of Animals and Symbols	
THALPAN2	195	173	CHI	Bovidae		Categorized as 196:173, however, this volume only goes up to rock 195
THALPAN2	195	176	CAS	Bovidae		
THALPAN2	195	178	CAS	Bovidae		
THALPAN2	195	179	CAN	Canidae	195:N - Non-anthropomorphic Hunting Scene	
THALPAN2	195	180	CAF	Bovidae	195:N - Non-anthropomorphic Hunting Scene	
THALPAN2	195	184	CAF	Bovidae		
THALPAN2	195	203	CHI	Bovidae		
THALPAN2	195	207	CAF	Bovidae		
THALPAN2	195	209	CAS	Bovidae		
THALPAN2	195	210	CAF	Bovidae		
THALPAN2	195	212	CHI	Bovidae		
THALPAN2	195	215	CAF	Bovidae		
THALPAN2	195	220	CAS	Bovidae		
THALPAN2	195	224	CAF	Bovidae		
THALPAN2	195	225	CAS	Bovidae		
THALPAN2	195	226	CAF	Bovidae		
THALPAN2	195	227	CAF	Bovidae		
THALPAN2	195	235	CAF	Bovidae		
THALPAN2	195	236	CAF	Bovidae		

THALPAN2	195	238	CAS	Bovidae		
THALPAN2	195	244	CHI	Bovidae		
THALPAN2	195	246	CHI	Bovidae		
THALPAN2	195	250	CHI	Bovidae		
THALPAN2	195	256	MOH	Mounted Animals		Mounted
THALPAN2	195	258	MOH	Mounted Animals		Mounted
THALPAN2	195	269	CHI	Bovidae		
THALPAN2	195	270	CHI	Bovidae		
THALPAN2	195	271	CHI	Bovidae		
THALPAN2	195	272	CHI	Bovidae		
THALPAN2	195	277	CAS	Bovidae		
THALPAN2	195	285	CAS	Bovidae		
THALPAN2	195	288	MOH	Mounted Animals		Mounted
THALPAN2	195	297	CAS	Bovidae		
THALPAN2	195	298	CAS	Bovidae		
THALPAN2	195	310	CAS	Bovidae	195:S - Gathering of Animals and Symbols	
THALPAN2	195	314	CHI	Bovidae		
THALPAN2	195	316	CHI	Bovidae		
THALPAN2	195	320	CAS	Bovidae		
THALPAN2	195	321	CAS	Bovidae		
THALPAN2	195	322	CAS	Bovidae		
THALPAN2	195	323	CHI	Bovidae		
THALPAN2	195	325	CAS	Bovidae		
THALPAN2	195	330	CAS	Bovidae		
THALPAN2	195	331	CAS	Bovidae		

THALPAN2	195	333	CAS	Bovidae		
THALPAN2	195	336	CAS	Bovidae		
THALPAN2	195	337	CAS	Bovidae		
THALPAN2	195	338	CAS	Bovidae		
THALPAN2	195	340	CAS	Bovidae		
THALPAN2	195	341	CAS	Bovidae		
THALPAN2	195	342	CAS	Bovidae		
THALPAN2	195	343	CAS	Bovidae		
THALPAN2	195	344	CAS	Bovidae		
THALPAN2	195	346	MOA	Mounted Animals		Mounted
THALPAN2	195	347	CAS	Bovidae		
THALPAN2	195	349	CAS	Bovidae		
THALPAN2	195	350	CAS	Bovidae		
THALPAN2	195	357	CAS	Bovidae		
THALPAN2	195	359	CAS	Bovidae		
THALPAN2	195	360	CAS	Bovidae		
THALPAN2	195	362	CAS	Bovidae		
THALPAN2	195	363	CAF	Bovidae		
THALPAN2	195	366	CAS	Bovidae		
THALPAN2	195	368	CAS	Bovidae		
THALPAN2	195	374	CAS	Bovidae		
THALPAN2	195	377	CAS	Bovidae		
THALPAN2	195	378	CAS	Bovidae		
THALPAN2	195	379	CAS	Bovidae		
THALPAN2	195	381	CAS	Bovidae		

THALPAN2	195	385	CAS	Bovidae		
THALPAN2	195	391	CAF	Bovidae		
THALPAN2	195	409	CAS	Bovidae		
THALPAN2	195	410	MOH	Mounted Animals	195:V - Gathering of Mounted Riders	Mounted
THALPAN2	195	411	MOH	Mounted Animals	195:V - Gathering of Mounted Riders	Mounted
THALPAN2	195	412	CAS	Bovidae		
THALPAN2	195	415	CAS	Bovidae		
THALPAN2	195	419	EQC	Equidae		
THALPAN2	195	420	UNQ	-		
THALPAN2	195	423	CAF	Bovidae		
THALPAN2	195	425	CAF	Bovidae		
THALPAN2	195	426	CAF	Bovidae		
THALPAN2	195	427	CHI	Bovidae		
THALPAN2	195	436	CAS	Bovidae		
THALPAN2	195	439	CAS	Bovidae		
THALPAN2	195	441	CHI	Bovidae		
THALPAN2	195	442	CAS	Bovidae		
THALPAN2	195	443	CHI	Bovidae		
THALPAN2	195	444	CAS	Bovidae		
THALPAN3	197	1	CAS	Bovidae		
THALPAN3	200	2	CAS	Bovidae		
THALPAN3	207	5	CAF	Bovidae		
THALPAN3	208	12	CAS	Bovidae	208:A - Gathering of Animals and Symbols	
THALPAN3	208	13	CAS	Bovidae	208:A - Gathering of Animals and Symbols	
THALPAN3	208	14	CAS	Bovidae	208:A - Gathering of Animals and Symbols	

THALPAN3	208	20	CAS	Bovidae		
THALPAN3	208	22	CAF	Bovidae		
THALPAN3	216	9	CAS	Bovidae	216:A - Hunting Scene	
THALPAN3	216	11	CHI	Bovidae	216:A - Hunting Scene	
THALPAN3	217	2	RESER	Reptilia		
THALPAN3	218	6	MOH	Mounted Animals		Mounted
THALPAN3	218	11	MOA	Mounted Animals		Mounted
THALPAN3	222	2	CHI	Bovidae		
THALPAN3	222	11	CAF	Bovidae		
THALPAN3	224	6	EQC	Equidae		
THALPAN3	228	11	CAN	Canidae		
THALPAN3	228	17	OVI	Bovidae		
THALPAN3	228	22	CAF	Bovidae		
THALPAN3	228	26	CAS	Bovidae	228:A - Gathering of Animals, Humans, and Mounted Riders	
THALPAN3	228	27	UNQ	-		
THALPAN3	228	29	MOH	Mounted Animals		Mounted
THALPAN3	228	30	CAS	Bovidae		
THALPAN3	228	33	CAS	Bovidae		
THALPAN3	229	5	MOH	Mounted Animals		Mounted
THALPAN3	229	6	MOA	Mounted Animals		Mounted
THALPAN3	229	14	OVI	Bovidae		
THALPAN3	229	18	CHI	Bovidae		
THALPAN3	229	20	UNQ	-		
THALPAN3	232	2	MOA	Mounted Animals	232:A - Gathering of Animals, Symbols, and Mounted Riders	Mounted
THALPAN3	232	3	UNQ	-		

THALPAN3	233	11	CHI	Bovidae		
THALPAN3	234	1	MOA	Mounted Animals		Mounted
THALPAN3	234	6	AVACC	Aves		
THALPAN3	236	6	AVACC	Aves	236:A - Gathering of Animals and Humans	
THALPAN3	236	12	AVACC	Aves		
THALPAN3	237	6	CAS	Bovidae		
THALPAN3	237	8	CAS	Bovidae		
THALPAN3	239	1	CHI	Bovidae		
THALPAN3	239	9	UNQ	-		
THALPAN3	240	10	MOH	Mounted Animals		Mounted
THALPAN3	241	3	CAS	Bovidae	241:A - Gathering of Animals	
THALPAN3	241	4	EQC	Equidae	241:A - Gathering of Animals	
THALPAN3	242	8	CAS	Bovidae		
THALPAN3	244	5	CAN	Canidae		
THALPAN3	245	2	UNQ	-	245:A - Hunting Scene	
THALPAN3	245	3	CAS	Bovidae	245:A - Hunting Scene	
THALPAN3	245	4	CHI	Bovidae	245:A - Hunting Scene	
THALPAN3	256	9	CAF	Bovidae	256:A - Gathering of Animals	
THALPAN3	256	10	CAF	Bovidae	256:A - Gathering of Animals	
THALPAN3	256	11	CAF	Bovidae	256:B - Hunting Scene	
THALPAN3	256	12	CAF	Bovidae	256:B - Hunting Scene	
THALPAN3	256	17	CAN	Canidae	256:B - Hunting Scene	Hunting Dog
THALPAN3	256	18	CAN	Canidae	256:B - Hunting Scene	Hunting Dog
THALPAN3	256	20	CAF	Bovidae	256:B - Hunting Scene	
THALPAN3	256	22	CAS	Bovidae	256:B - Hunting Scene	

THALPAN3	256	23	CAF	Bovidae		
THALPAN3	263	1	MOH	Mounted Animals		Mounted
THALPAN3	263	2	CAS	Bovidae	263:A - Gathering of Animals	
THALPAN3	263	3	RESER	Reptilia	263:A - Gathering of Animals	
THALPAN3	263	5	CAS	Bovidae	263:B - Hunting Scene	
THALPAN3	263	6	CAN	Canidae	263:B - Hunting Scene	Hunting Dog
THALPAN3	270	1	CHI	Bovidae		
THALPAN3	270	8	OVI	Bovidae		
THALPAN3	271	10	MOH	Mounted Animals		Mounted
THALPAN3	271	13	CAS	Bovidae		
THALPAN3	273	1	CAF	Bovidae		
THALPAN3	273	2	CAS	Bovidae		
THALPAN3	273	5	MOH	Mounted Animals		Mounted
THALPAN3	274	1	CAS	Bovidae		
THALPAN3	274	2	UNQ	-		
THALPAN3	276	3	CAF	Bovidae		
THALPAN3	281	1	CAS	Bovidae		
THALPAN3	283	1	MOH	Mounted Animals		Mounted
THALPAN3	284	1	UNQ	-		
THALPAN3	289	1	CAN	Canidae		
THALPAN3	289	3	CAF	Bovidae		
THALPAN3	289	6	UNQ	-		
THALPAN3	289	7	UNQ	-		
THALPAN3	289	8	MOH	Mounted Animals		Mounted
THALPAN3	290	3	CAF	Bovidae		

THALPAN3	291	2	CAS	Bovidae		
THALPAN3	294	1	CAS	Bovidae		
THALPAN3	295	2	MOH	Mounted Animals		Mounted
THALPAN3	295	6	CAF	Bovidae	295:A - Gathering of Animals and Symbols	
THALPAN3	295	7	CAS	Bovidae		
THALPAN3	295	11	MOA	Mounted Animals		Mounted
THALPAN3	296	3	CAS	Bovidae	296:A - Gathering of Animals	
THALPAN3	296	4	CAS	Bovidae	296:A - Gathering of Animals	
THALPAN3	296	5	CAS	Bovidae	296:A - Gathering of Animals	
THALPAN3	296	6	UNQ	-	296:A - Gathering of Animals	
THALPAN3	296	7	CAS	Bovidae		
THALPAN3	296	10	OVI	Bovidae		
THALPAN3	297	1	MOH	Mounted Animals		Mounted
THALPAN3	297	2	CAS	Bovidae		
THALPAN3	297	3	UNQ	-		
THALPAN3	298	1	UNQ	-		
THALPAN3	298	2	CHI	Bovidae		
THALPAN3	298	3	CAS	Bovidae		
THALPAN3	301	2	MOA	Mounted Animals	301:A - Gathering of Mounted Riders	Mounted
THALPAN3	301	3	MOA	Mounted Animals	301:A - Gathering of Mounted Riders	Mounted
THALPAN3	302	1	MOH	Mounted Animals		Mounted
THALPAN3	306	1	UNQ	-		
THALPAN3	306	2	UNQ	-		
THALPAN3	306	3	UNQ	-		
THALPAN3	306	4	CAN	Canidae		

THALPAN3	307	2	CAF	Bovidae	307:A - Gathering of Animals, Symbols, and Humans	
THALPAN3	307	3	CAS	Bovidae	307:A - Gathering of Animals, Symbols, and Humans	
THALPAN3	309	1	CHI	Bovidae		
THALPAN3	311	2	AVAVE	Aves	311:A - Gathering of Animals and Symbols	
THALPAN3	313	1	CHI	Bovidae		
THALPAN3	313	4	CAF	Bovidae	313:A - Gathering of Animals	
THALPAN3	313	6	CAS	Bovidae	313:A - Gathering of Animals	
THALPAN3	313	7	CAF	Bovidae	313:A - Gathering of Animals	
THALPAN3	313	8	CHI	Bovidae	313:A - Gathering of Animals	
THALPAN3	317	1	OVI	Bovidae		
THALPAN3	319	2	CAF	Bovidae		
THALPAN3	319	3	CAS	Bovidae		
THALPAN3	320	1	CAF	Bovidae	320:A - Gathering of Animals and Humans	
THALPAN3	327	3	CAF	Bovidae	327:A - Hunting Scene	
THALPAN3	327	5	CAF	Bovidae	327:A - Hunting Scene	
THALPAN3	327	7	CAF	Bovidae		
THALPAN3	327	9	CAS	Bovidae		
THALPAN3	328	1	CHI	Bovidae		
THALPAN3	330	3	EQC	Equidae		
THALPAN3	334	5	CAS	Bovidae	334:A - Hunting Scene	
THALPAN3	344	3	CHI	Bovidae	344:A - Hunting Scene	
THALPAN3	344	5	CAS	Bovidae		
THALPAN3	345	3	CAS	Bovidae		
THALPAN3	345	4	CAS	Bovidae		
THALPAN3	349	18	UNQ	-		

THALPAN3	350	1	CAS	Bovidae	350:A - Gathering of Animals	
THALPAN3	350	2	CHI	Bovidae	350:A - Gathering of Animals	
THALPAN3	351	2	UNQ	-	351:A - Gathering of Animals, Symbols and Humans	
THALPAN3	351	3	UNQ	-	351:A - Gathering of Animals, Symbols and Humans	
THALPAN3	353	1	CAS	Bovidae	353:A - Gathering of Animals	
THALPAN3	353	2	CAS	Bovidae	353:A - Gathering of Animals	
THALPAN3	353	3	CAS	Bovidae	353:A - Gathering of Animals	
THALPAN3	353	4	CAS	Bovidae	353:A - Gathering of Animals	
THALPAN3	356	3	MOH	Mounted Animals	356:A - Combat Scene	Mounted
THALPAN3	356	7	CAF	Bovidae	356:B - Hunting Scene	
THALPAN3	356	8	CAF	Bovidae	356:B - Hunting Scene	
THALPAN3	356	17	MOA	Mounted Animals		Mounted
THALPAN3	356	19	CAF	Bovidae		
THALPAN3	357	5	CAF	Bovidae	357:C - Gathering of Animals	
THALPAN3	357	8	CHI	Bovidae	357:C - Gathering of Animals	
THALPAN3	357	9	CAS	Bovidae	357:C - Gathering of Animals	
THALPAN3	357	10	CAF	Bovidae	357:C - Gathering of Animals	
THALPAN3	357	11	CHI	Bovidae	357:C - Gathering of Animals	
THALPAN3	358	9	CAS	Bovidae		
THALPAN3	358	10	PSN	Bovidae		
THALPAN3	358	11	CAS	Bovidae		
THALPAN3	358	14	CAS	Bovidae		
THALPAN3	358	16	CAS	Bovidae		
THALPAN3	358	18	CAS	Bovidae		
THALPAN3	358	20	CAS	Bovidae		

THALPAN3	364	2	CAS	Bovidae	364:A - Gathering of Animals	
THALPAN3	364	3	CAS	Bovidae	364:A - Gathering of Animals	
THALPAN3	364	4	CAS	Bovidae	364:A - Gathering of Animals	
THALPAN3	364	5	CAS	Bovidae	364:A - Gathering of Animals	
THALPAN3	364	6	CHI	Bovidae	364:A - Gathering of Animals	
THALPAN3	367	3	EQC	Equidae		
THALPAN3	367	5	CAS	Bovidae		
THALPAN3	367	6	UNQ	-		
THALPAN3	367	10	CAF	Bovidae		
THALPAN3	367	16	CHI	Bovidae		
THALPAN3	367	19	CAF	Bovidae		
THALPAN3	367	43	CAS	Bovidae		
THALPAN3	367	44	CAS	Bovidae		
THALPAN3	367	50	CAF	Bovidae		
THALPAN3	367	51	CAF	Bovidae		
THALPAN3	367	52	CAF	Bovidae		
THALPAN3	367	54	CHI	Bovidae		
THALPAN3	367	55	CHI	Bovidae	367:A - Gathering of Animals and Humans	
THALPAN3	368	7	CAS	Bovidae	368:B - Gathering of Animals and Symbols	
THALPAN3	368	9	CHI	Bovidae		
THALPAN3	368	10	UNQ	-		
THALPAN3	369	4	CAS	Bovidae		
THALPAN3	369	5	CAF	Bovidae		
THALPAN3	369	6	CAS	Bovidae		
THALPAN3	369	7	CHI	Bovidae		

THALPAN3	369	9	CER	Cervidae	369:B - Hunting Scene	
THALPAN3	369	12	CAS	Bovidae	369:C - Gathering of Animals	
THALPAN3	369	13	CAS	Bovidae	369:C - Gathering of Animals	
THALPAN3	369	14	CAS	Bovidae	369:C - Gathering of Animals	
THALPAN3	369	15	CAS	Bovidae	369:C - Gathering of Animals	
THALPAN3	369	24	CHI	Bovidae	369:E - Gathering of Animals, Symbols, and Humans	
THALPAN3	372	27	CAS	Bovidae		
THALPAN3	372	44	MOA	Mounted Animals		Mounted
THALPAN3	372	45	CAS	Bovidae		
THALPAN3	372	47	CAS	Bovidae		
THALPAN3	372	62	BOM	Bovidae	372:C - Gathering of Animals and Symbols	
THALPAN3	373	3	MOH	Mounted Animals		Mounted
THALPAN3	373	45	EQC	Equidae	373:E - Gathering of Animals, Symbols and Plants	Saddled Horse
THALPAN3	373	66	CAF	Bovidae		
THALPAN3	373	164	CAS	Bovidae		
THALPAN3	373	214	CHI	Bovidae		
THALPAN3	373	265	CAS	Bovidae		
THALPAN3	373	285	CHI	Bovidae		
THALPAN3	373	295	MOH	Mounted Animals		Mounted
THALPAN3	378	1	CAF	Bovidae		
THALPAN3	378	5	CAF	Bovidae	378:A - Hunting Scene	
THALPAN3	378	7	CAF	Bovidae	378:A - Hunting Scene	
THALPAN3	386	3	UNQ	-		
THALPAN3	389	1	UNQ	-		
THALPAN3	391	1	CAF	Bovidae		

THALPAN3	392	1	CAF	Bovidae	392:A - Gathering of Animals	
THALPAN3	392	2	CAS	Bovidae	392:A - Gathering of Animals	
THALPAN3	393	1	CAF	Bovidae		
THALPAN3	393	2	CAF	Bovidae		
THALPAN3	393	3	CAF	Bovidae		
THALPAN3	395	1	EQC	Equidae		
THALPAN3	398	2	CAF	Bovidae	398:A - Gathering of Animals and Symbols	
THALPAN3	401	1	CAS	Bovidae		
THALPAN3	401	2	CHI	Bovidae		
THALPAN3	401	3	CHI	Bovidae	401:A - Gathering of Animals	
THALPAN3	401	4	CAF	Bovidae	401:A - Gathering of Animals	
THALPAN3	401	6	MOA	Mounted Animals		Mounted
THALPAN3	401	7	CAS	Bovidae		
THALPAN3	405	1	CAS	Bovidae		
THALPAN3	405	4	MOA	Mounted Animals		Mounted
THALPAN3	405	5	CAS	Bovidae		
THALPAN3	405	6	CAS	Bovidae		
THALPAN3	408	1	MOA	Mounted Animals	408:A - Hunting Scene	Mounted
THALPAN3	408	2	MOA	Mounted Animals	408:A - Hunting Scene	Mounted
THALPAN3	408	4	CAN	Canidae	408:A - Hunting Scene	Hunting Dog
THALPAN3	408	6	CAS	Bovidae	408:A - Hunting Scene	
THALPAN3	408	7	CAS	Bovidae	408:A - Hunting Scene	
THALPAN3	408	8	CAS	Bovidae	408:A - Hunting Scene	
THALPAN3	408	9	UNQ	-	408:A - Hunting Scene	
THALPAN3	417	34	CAN	Canidae		

THALPAN3	419	4	CAS	Bovidae	419:A - Hunting Scene	
THALPAN3	419	7	CAN	Canidae	419:A - Hunting Scene	Hunting Dog
THALPAN3	419	8	CAS	Bovidae	419:A - Hunting Scene	
THALPAN3	419	11	MOH	Mounted Animals	419:A - Hunting Scene	Mounted
THALPAN3	419	12	OVI	Bovidae	419:A - Hunting Scene	
THALPAN3	422	1	EQC	Equidae		
THALPAN3	425	1	CHI	Bovidae		
THALPAN3	434	3	OVI	Bovidae	434:A - Non-anthropomorphic Hunting Scene	
THALPAN3	434	5	PAU	Felidae	434:A - Non-anthropomorphic Hunting Scene	
THALPAN3	434	6	PSN	Bovidae	434:A - Non-anthropomorphic Hunting Scene	
THALPAN3	437	3	OVI	Bovidae	437:A - Gathering of Animals and Symbols	
THALPAN3	437	4	CAS	Bovidae		
THALPAN3	437	5	CHI	Bovidae		
THALPAN3	437	6	CAS	Bovidae		
THALPAN3	444	12	CAS	Bovidae		
THALPAN3	444	14	CAS	Bovidae		
THALPAN3	444	16	MOA	Mounted Animals		Mounted
THALPAN3	444	17	CAF	Bovidae	444:A - Gathering of Animals	
THALPAN3	444	18	CAF	Bovidae	444:A - Gathering of Animals	
THALPAN3	444	24	CAS	Bovidae		
THALPAN3	444	32	CAF	Bovidae		
THALPAN3	444	33	CAF	Bovidae		
THALPAN3	445	4	UNQ	-	445:B - Gathering of Animals and Symbols	
THALPAN3	446	3	CAF	Bovidae		
THALPAN3	446	6	CAS	Bovidae	446:C - Gathering of Animals	

THALPAN3	446	7	CAS	Bovidae	446:C - Gathering of Animals	
THALPAN3	446	17	RREP	Reptilia	446:D - Gathering of Animals, Symbols and Humans	
THALPAN3	447	1	CHI	Bovidae		
THALPAN3	447	5	AVAVE	Aves		
THALPAN3	448	3	UNQ	-	448:A - Hunting Scene	
THALPAN3	448	4	CAS	Bovidae	448:A - Hunting Scene	
THALPAN3	448	5	UNQ	-	448:A - Hunting Scene	
THALPAN3	448	6	CAS	Bovidae	448:A - Hunting Scene	
THALPAN3	448	7	CAF	Bovidae	448:A - Hunting Scene	
THALPAN3	448	8	CAF	Bovidae	448:A - Hunting Scene	
THALPAN3	448	9	CAS	Bovidae	448:A - Hunting Scene	
THALPAN3	448	10	CHI	Bovidae	448:A - Hunting Scene	
THALPAN3	448	11	CAF	Bovidae	448:A - Hunting Scene	
THALPAN3	448	12	CAN	Canidae	448:A - Hunting Scene	Hunting Dog
THALPAN3	448	13	CAN	Canidae	448:A - Hunting Scene	Hunting Dog
THALPAN3	448	14	CAF	Bovidae	448:A - Hunting Scene	
THALPAN3	448	16	CAF	Bovidae	448:A - Hunting Scene	
THALPAN3	448	18	CAF	Bovidae	448:B - Gathering of Animals	
THALPAN3	448	19	CAS	Bovidae	448:B - Gathering of Animals	
THALPAN3	448	21	CAF	Bovidae	448:C - Hunting Scene	
THALPAN3	448	22	CAS	Bovidae	448:C - Hunting Scene	
THALPAN3	448	23	CAS	Bovidae	448:C - Hunting Scene	
THALPAN3	449	8	MOA	Mounted Animals		Mounted
THALPAN4	451	3	EQC	Equidae		
THALPAN4	453	2	UNQ	-	453:A - Hunting Scene	

THALPAN4	456	3	MOH	Mounted Animals		Mounted
THALPAN4	456	5	CAS	Bovidae		
THALPAN4	456	10	MOH	Mounted Animals		Mounted
THALPAN4	456	11	CHI	Bovidae		
THALPAN4	456	12	CHI	Bovidae		
THALPAN4	458	2	CHI	Bovidae		
THALPAN4	458	7	MOH	Mounted Animals		Mounted
THALPAN4	458	8	EQC	Equidae	458:A - Gathering of Animals	
THALPAN4	458	9	EQC	Equidae	458:A - Gathering of Animals	
THALPAN4	458	11	CAN	Canidae		
THALPAN4	458	15	EQC	Equidae		
THALPAN4	459	4	CHI	Bovidae	459:A - Non-anthropomorphic Hunting Scene	
THALPAN4	459	5	CAN	Canidae	459:A - Non-anthropomorphic Hunting Scene	
THALPAN4	461	2	MOA	Mounted Animals		Mounted
THALPAN4	465	3	CAS	Bovidae		
THALPAN4	466	5	CHI	Bovidae	466:A - Hunting Scene	
THALPAN4	466	6	CAS	Bovidae		
THALPAN4	466	9	CHI	Bovidae		
THALPAN4	472	1	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	2	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	3	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	5	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	7	CAN	Canidae	472:A - Hunting Scene	Hunting Dog
THALPAN4	472	8	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	9	CAS	Bovidae	472:A - Hunting Scene	

THALPAN4	472	11	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	12	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	13	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	472	14	CAS	Bovidae	472:A - Hunting Scene	
THALPAN4	477	3	CAS	Bovidae	477:A - Gathering of Animals and Symbols	
THALPAN4	477	4	CAS	Bovidae	477:A - Gathering of Animals and Symbols	
THALPAN4	477	5	CAS	Bovidae	477:A - Gathering of Animals and Symbols	
THALPAN4	477	6	CAS	Bovidae	477:A - Gathering of Animals and Symbols	
THALPAN4	478	1	OVI	Bovidae		
THALPAN4	479	7	MOA	Mounted Animals		Mounted
THALPAN4	479	14	CAS	Bovidae		
THALPAN4	479	22	CHI	Bovidae		
THALPAN4	479	23	CAS	Bovidae		
THALPAN4	481	2	CAF	Bovidae		
THALPAN4	490	1	CAF	Bovidae		
THALPAN4	490	3	CHI	Bovidae		
THALPAN4	490	5	CAF	Bovidae		
THALPAN4	490	10	CAF	Bovidae		
THALPAN4	490	24	CHI	Bovidae		
THALPAN4	495	1	CAS	Bovidae		
THALPAN4	495	2	CAS	Bovidae		
THALPAN4	495	3	CAS	Bovidae		
THALPAN4	495	4	CAS	Bovidae		
THALPAN4	496	6	EQC	Equidae	496:A - Gathering of Animals and Humans	
THALPAN4	497	3	CAF	Bovidae		

THALPAN4	497	5	PSN	Bovidae		
THALPAN4	497	8	CAS	Bovidae		
THALPAN4	497	9	CAF	Bovidae		
THALPAN4	497	11	AVACC	Aves		
THALPAN4	497	12	FEL	Felidae		
THALPAN4	497	13	MOH	Mounted Animals		Mounted
THALPAN4	497	14	EQC	Equidae		
THALPAN4	497	20	CAS	Bovidae		
THALPAN4	497	22	EQC	Equidae		
THALPAN4	497	23	CAF	Bovidae		
THALPAN4	497	24	CAF	Bovidae		
THALPAN4	497	26	CAF	Bovidae		
THALPAN4	497	27	CAF	Bovidae		
THALPAN4	497	30	MOH	Mounted Animals	497:A - Gathering of Humans and Mounted Riders	Mounted
THALPAN4	497	34	CHI	Bovidae	497:B - Hunting Scene	
THALPAN4	497	35	UNQ	-	497:B - Hunting Scene	
THALPAN4	497	36	CAS	Bovidae	497:B - Hunting Scene	
THALPAN4	497	37	CAS	Bovidae	497:B - Hunting Scene	
THALPAN4	497	38	MOH	Mounted Animals	497:B - Hunting Scene	Mounted
THALPAN4	497	42	CAS	Bovidae		
THALPAN4	497	46	CAS	Bovidae		
THALPAN4	497	47	CAF	Bovidae		
THALPAN4	497	51	MOH	Mounted Animals		Mounted
THALPAN4	499	1	CER	Cervidae		
THALPAN4	499	4	FEL	Felidae		

THALPAN4	499	7	CAF	Bovidae		
THALPAN4	500	1	MOH	Mounted Animals		Mounted
THALPAN4	500	4	UNQ	-		
THALPAN4	500	6	CAF	Bovidae		
THALPAN4	500	7	EQC	Equidae		
THALPAN4	500	10	CAF	Bovidae		
THALPAN4	500	11	CAF	Bovidae		
THALPAN4	500	19	AVACC	Aves		
THALPAN4	500	20	CAF	Bovidae		
THALPAN4	500	21	CAF	Bovidae	500:A - Non-anthropomorphic Hunting Scene	
THALPAN4	500	22	CAN	Canidae	500:A - Non-anthropomorphic Hunting Scene	Hunting Dog
THALPAN4	500	23	EQC	Equidae		
THALPAN4	500	33	MOA	Mounted Animals		Mounted
THALPAN4	501	23	AVACC	Aves		
THALPAN4	501	39	CAF	Bovidae		
THALPAN4	501	40	CAF	Bovidae		
THALPAN4	501	43	FEL	Felidae		
THALPAN4	501	45	AVACC	Aves		
THALPAN4	501	46	EQC	Equidae		
THALPAN4	501	53	CAF	Bovidae		
THALPAN4	501	54	MOA	Mounted Animals		Mounted
THALPAN4	502	1	CAF	Bovidae		
THALPAN4	502	19	CAF	Bovidae		
THALPAN4	502	23	AVACC	Aves		
THALPAN4	502	26	CAF	Bovidae		

THALPAN4	502	29	CAS	Bovidae	502:A - Gathering of Animals and Humans	
THALPAN4	502	37	PSN	Bovidae		
THALPAN4	502	38	PSN	Bovidae		
THALPAN4	502	39	PSN	Bovidae		
THALPAN4	502	40	CAF	Bovidae		
THALPAN4	502	41	CAS	Bovidae		
THALPAN4	502	44	AVACC	Aves	502:B - Gathering of Animals	
THALPAN4	502	46	AVACC	Aves	502:B - Gathering of Animals	
THALPAN4	502	47	CAN	Canidae	502:C - Non-anthropomorphic Hunting Scene	
THALPAN4	502	48	CHI	Bovidae	502:C - Non-anthropomorphic Hunting Scene	
THALPAN4	502	51	CAF	Bovidae		
THALPAN4	502	56	OVI	Bovidae	502:D - Hunting Scene	
THALPAN4	502	59	MOH	Mounted Animals		Mounted
THALPAN4	502	61	CAS	Bovidae		
THALPAN4	502	66	CAS	Bovidae		
THALPAN4	502	67	CAS	Bovidae		
THALPAN4	502	78	CAN	Canidae		
THALPAN4	502	80	CAS	Bovidae		
THALPAN4	502	82	MOA	Mounted Animals		Mounted
THALPAN4	502	97	CAF	Bovidae		
THALPAN4	503	12	CAF	Bovidae		
THALPAN4	503	14	CAF	Bovidae		
THALPAN4	503	16	CAF	Bovidae		
THALPAN4	503	18	EQC	Equidae	503:B - Gathering of Animals and Symbols	
THALPAN4	503	30	CAS	Bovidae		

THALPAN4	503	45	UNQ	-		
THALPAN4	503	64	CAS	Bovidae		
THALPAN4	503	65	EQC	Equidae	503:C - Hunting Scene	
THALPAN4	503	66	CAS	Bovidae	503:C - Hunting Scene	
THALPAN4	503	68	CAF	Bovidae	503:C - Hunting Scene	
THALPAN4	503	80	AVACC	Aves		
THALPAN4	503	83	CAS	Bovidae	503:D - Hunting Scene	
THALPAN4	503	85	CHI	Bovidae	503:D - Hunting Scene	
THALPAN4	503	90	CAF	Bovidae		
THALPAN4	503	98	AVACC	Aves	503:E - Gathering of Animals	
THALPAN4	503	99	AVACC	Aves	503:E - Gathering of Animals	
THALPAN4	503	100	AVACC	Aves	503:E - Gathering of Animals	
THALPAN4	503	101	AVACC	Aves	503:E - Gathering of Animals	
THALPAN4	503	102	AVACC	Aves	503:E - Gathering of Animals	
THALPAN4	503	103	CAN	Canidae		
THALPAN4	503	104	CAN	Canidae		
THALPAN4	503	105	CAS	Bovidae		
THALPAN4	503	108	UNQ	-		
THALPAN4	503	114	AVACC	Aves		
THALPAN4	503	121	CAF	Bovidae		
THALPAN4	503	126	MOH	Mounted Animals		Mounted
THALPAN4	503	138	CAS	Bovidae		
THALPAN4	503	180	CHI	Bovidae		Connected with anthropomorph
THALPAN4	503	201	CAF	Bovidae	503:H - Gathering of Animals	
THALPAN4	503	202	CAF	Bovidae	503:H - Gathering of Animals	

THALPAN4	503	203	CAF	Bovidae	503:H - Gathering of Animals	
THALPAN4	503	204	CAF	Bovidae	503:H - Gathering of Animals	
THALPAN4	503	205	CAF	Bovidae	503:H - Gathering of Animals	
THALPAN4	503	206	CAF	Bovidae	503:H/503:I - Gathering of Animals	
THALPAN4	503	207	CAN	Canidae	503:I - Gathering of Animals	Hunting Dog
THALPAN4	503	208	CAF	Bovidae		
THALPAN4	503	210	CAF	Bovidae		
THALPAN4	503	224	CAF	Bovidae		
THALPAN\$	503	229	CAF	Bovidae		
THALPAN4	503	327	CAF	Bovidae		
THALPAN4	503	329	CAF	Bovidae		
THALPAN4	503	332	CAF	Bovidae		
THALPAN4	503	336	CAS	Bovidae		
THALPAN4	503	339	CAF	Bovidae		
THALPAN4	503	360	UNQ	-		
THALPAN4	504	2	EQC	Equidae		
THALPAN4	506	2	UNQ	-		
THALPAN4	508	1	MOA	Mounted Animals	508:A - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	2	EQC	Equidae	508:A - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	3	MOH	Mounted Animals	508:A - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	4	BAC	Camelidae	508:A - Gathering of Mounts, Humans, and Mounted Riders	
THALPAN4	508	5	EQC	Equidae	508:A - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	6	EQC	Equidae	508:A - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	7	MOA	Mounted Animals	508:A - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	8	MOH	Mounted Animals	508:A - Gathering of Mounts, Humans, and Mounted Riders	Mounted

THALPAN4	508	10	MOH	Mounted Animals	508:B - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	12	MOH	Mounted Animals	508:B - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	13	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	15	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	
THALPAN4	508	16	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	18	MOH	Mounted Animals	508:B - Gathering of Mounts, Humans, and Mounted Riders	Mounted
THALPAN4	508	20	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	21	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	508	22	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	
THALPAN4	508	23	EQC	Equidae	508:B - Gathering of Mounts, Humans, and Mounted Riders	Saddled Horse
THALPAN4	509	6	MOA	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	7	UNQ	-	509:A - Gathering of Mounts, Humans and Mounted Riders	
THALPAN4	509	8	MOA	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	11	MOA	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	12	MOA	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	15	MOA	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	16	MOH	Mounted Animals	509:A - Gathering of Mounts, Humans and Mounted Riders	Mounted
THALPAN4	509	19	CAS	Bovidae		
THALPAN4	511	10	UNQ	-		
THALPAN4	511	14	CAN	Canidae		
THALPAN4	511	18	MOA	Mounted Animals	511:A - Gathering of Humans and Mounted Riders	Mounted
THALPAN4	511	30	CAN	Canidae		
THALPAN4	511	48	CHI	Bovidae		
THALPAN4	512	1	MOH	Mounted Animals	512:A - Gathering of Humans and Mounted Riders	Mounted
THALPAN4	513	17	CAN	Canidae		

THALPAN4	513	19	CAN	Canidae		
THALPAN4	514	6	FEL	Felidae		
THALPAN4	514	2	CAS	Bovidae		
THALPAN4	514	4	CAN	Canidae		
THALPAN4	519	5	CAF	Bovidae		
THALPAN4	531	1	CAS	Bovidae		
THALPAN4	531	2	AVACC	Aves		
THALPAN4	531	4	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	5	CAF	Bovidae	531:A - Hunting Scene	
THALPAN4	531	7	CAF	Bovidae	531:A - Hunting Scene	
THALPAN4	531	11	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	13	UNQ	-	531:A - Hunting Scene	
THALPAN4	531	14	FEL	Felidae	531:A - Hunting Scene	
THALPAN4	531	16	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	17	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	19	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	20	CAF	Bovidae	531:A - Hunting Scene	
THALPAN4	531	22	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	23	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	24	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	25	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	28	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	30	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	35	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	37	AVACC	Aves	531:A - Hunting Scene	

THALPAN4	531	38	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	531	42	CAN	Canidae	531:A - Hunting Scene	Hunting Dog
THALPAN4	531	43	CAS	Bovidae	531:A - Hunting Scene	
THALPAN4	532	13	CAF	Bovidae		
THALPAN4	533	1	CAS	Bovidae		
THALPAN4	534	3	CAS	Bovidae		
THALPAN4	534	4	CAF	Bovidae		
THALPAN4	534	6	CAS	Bovidae		
THALPAN4	534	7	CAF	Bovidae	534:B - Hunting Scene	
THALPAN4	534	8	CAN	Canidae		
THALPAN4	534	12	CAF	Bovidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	13	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	14	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	15	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	16	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	18	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	20	CAN	Canidae	534:C - Non-anthropomorphic Hunting Scene	
THALPAN4	534	22	CAF	Bovidae	534:D - Hunting Scene	
THALPAN4	534	24	CAF	Bovidae		
THALPAN4	535	1	CAS	Bovidae		
THALPAN4	536	2	CAS	Bovidae		
THALPAN4	538	1	UNQ	-		
THALPAN4	538	2	UNQ	-		
THALPAN4	541	3	CAS	Bovidae		
THALPAN4	541	25	CAS	Bovidae		

THALPAN4	542	4	SUS	Suidae		
THALPAN4	542	5	CAS	Bovidae	542:A - Non-anthropomorphic Hunting Scene	
THALPAN4	542	6	CAN	Canidae	542:A - Non-anthropomorphic Hunting Scene	
THALPAN4	545	5	CAS	Bovidae		
THALPAN4	561	1	UNQ	-		
THALPAN4	569	1	CAF	Bovidae	569:A - Hunting Scene	
THALPAN4	569	3	CAF	Bovidae	569:A - Hunting Scene	
THALPAN4	570	1	CAS	Bovidae	570:A - Non-anthropomorphic Hunting Scene	
THALPAN4	570	2	CAN	Canidae	570:A - Non-anthropomorphic Hunting Scene	
THALPAN4	570	3	CAF	Bovidae		
THALPAN4	571	1	CHI	Bovidae	571:A - Hunting Scene	
THALPAN4	573	1	CAF	Bovidae		
THALPAN4	574	3	CHI	Bovidae		
THALPAN4	574	5	CAS	Bovidae		
THALPAN4	575	1	CAF	Bovidae		
THALPAN4	577	1	CAS	Bovidae		
THALPAN4	585	1	MOH	Mounted Animals	585:A - Gathering of Symbols and Mounted Riders	Mounted
THALPAN4	585	2	CAS	Bovidae		
THALPAN4	586	1	CAF	Bovidae		
THALPAN4	586	3	UNQ	-		
THALPAN4	587	1	MOH	Mounted Animals		Mounted
THALPAN4	602	1	PSN	Bovidae		
THALPAN4	613	3	CAS	Bovidae		
THALPAN4	633	4	CAF	Bovidae	633:A - Hunting Scene	
THALPAN4	633	5	CAN	Canidae	633:A - Hunting Scene	Hunting Dog

THALPAN4	633	6	CAN	Canidae	633:A - Hunting Scene	Hunting Dog
THALPAN4	653	1	CAS	Bovidae		
THALPAN4	662	1	CAS	Bovidae		
THALPAN4	667	1	CAF	Bovidae		
THALPAN4	675	1	CAS	Bovidae		
THALPAN4	684	1	CHI	Bovidae		
THALPAN4	687	4	CAF	Bovidae		
THALPAN4	687	12	CAS	Bovidae		
THALPAN4	692	3	AVACC	Aves		
THALPAN4	693	10	CAF	Bovidae	693:A - Hunting Scene	
THALPAN4	705	2	CAS	Bovidae		
THALPAN4	710	2	UNQ	-		
THALPAN4	734	1	CAS	Bovidae		
THALPAN4	740	2	CAF	Bovidae		
THALPAN4	740	3	CAN	Canidae		
THALPAN4	742	1	CAF	Bovidae		
THALPAN4	743	1	AVAVE	Aves		
THALPAN4	747	2	CAS	Bovidae	747:A - Hunting Scene	
THALPAN4	748	4	CAS	Bovidae		
THALPAN4	749	1	CAN	Canidae		
THALPAN4	750	1	OVI	Bovidae		
THALPAN4	759	2	CHI	Bovidae	759:A - Hunting Scene	
THALPAN4	764	1	CAF	Bovidae		
THALPAN4	767	1	CHI	Bovidae		
THALPAN4	767	2	CAS	Bovidae		

THALPAN4	767	3	CAS	Bovidae		
THALPAN4	767	4	CAS	Bovidae		
THALPAN4	774	1	UNQ	-		
THALPAN4	774	2	CAS	Bovidae		
THALPAN4	780	1	CAS	Bovidae		
THALPAN4	786	1	CAS	Bovidae		
THALPAN4	791	1	CAF	Bovidae		
THALPAN4	794	1	CAN	Canidae	794:A - Non-anthropomorphic Hunting Scene	
THALPAN4	794	2	CAF	Bovidae	794:A - Non-anthropomorphic Hunting Scene	
THALPAN4	798	3	CAN	Canidae	798:A - Gathering of Animals and Humans	
THALPAN4	799	1	CAS	Bovidae		
THALPAN4	802	1	MOA	Mounted Animals		Mounted
THALPAN4	804	1	CAN	Canidae	804:A - Non-anthropomorphic Hunting Scene	
THALPAN4	804	2	CAF	Bovidae	804:A - Non-anthropomorphic Hunting Scene	
THALPAN4	804	3	CAF	Bovidae	804:A - Non-anthropomorphic Hunting Scene	
THALPAN4	807	2	CAS	Bovidae	807:A - Hunting Scene	
THALPAN4	807	3	CAN	Canidae	807:A - Hunting Scene	Hunting Dog
THALPAN4	810	1	CAS	Bovidae		

B.10. Ziyarat

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
ZIYARAT	5	2	CAS	Bovidae		
ZIYARAT	5	3	CAS	Bovidae		
ZIYARAT	5	4	CAS	Bovidae		
ZIYARAT	5	5	CAS	Bovidae		
ZIYARAT	8	7	CAN	Canidae	8:A - Hunting Scene	Hunting Dog
ZIYARAT	8	8	UNQ	-	8:A - Hunting Scene	
ZIYARAT	8	9	CAN	Canidae	8:A - Hunting Scene	Hunting Dog
ZIYARAT	8	10	CAF	Bovidae	8:A - Hunting Scene	
ZIYARAT	8	13	OVI	Bovidae	8:A - Hunting Scene	
ZIYARAT	8	14	CAS	Bovidae	8:A - Hunting Scene	
ZIYARAT	8	17	CAS	Bovidae		
ZIYARAT	8	18	CAF	Bovidae		
ZIYARAT	8	21	CAS	Bovidae		
ZIYARAT	9	1	CAF	Bovidae		
ZIYARAT	13	2	CAS	Bovidae		
ZIYARAT	14	1	EQC	Equidae	14:A - Gathering of Animals	Bridled Horse
ZIYARAT	14	2	EQC	Equidae	14:A - Gathering of Animals	Bridled Horse
ZIYARAT	14	6	CAF	Bovidae		
ZIYARAT	15	4	CAS	Bovidae		
ZIYARAT	15	6	OVI	Bovidae		
ZIYARAT	15	8	CAS	Bovidae		
ZIYARAT	15	9	MOH	Mounted Animals		Mounted
ZIYARAT	15	11	CAN	Canidae		

ZIYARAT	16	2	CAS	Bovidae		
ZIYARAT	16	3	CAF	Bovidae	16:A - Gathering of Animals	
ZIYARAT	16	4	CHI	Bovidae	16:A - Gathering of Animals	
ZIYARAT	18	1	CAF	Bovidae		
ZIYARAT	22	2	CAS	Bovidae		
ZIYARAT	22	3	EQC	Equidae		
ZIYARAT	24	1	CAS	Bovidae		
ZIYARAT	27	34	UNQ	-		
ZIYARAT	27	55	UNQ	-		
ZIYARAT	27	61	CAN	Canidae	27:A - Hunting Scene	Hunting Dog
ZIYARAT	27	62	CAS	Bovidae	27:A - Hunting Scene	
ZIYARAT	27	63	OVI	Bovidae	27:A - Hunting Scene	
ZIYARAT	27	64	CAS	Bovidae	27:A - Hunting Scene	
ZIYARAT	27	65	CAN	Canidae	27:A - Hunting Scene	Hunting Dog
ZIYARAT	27	71	CAF	Bovidae		
ZIYARAT	31	1	CAS	Bovidae		
ZIYARAT	33	1	UNQ	-		
ZIYARAT	37	1	CAS	Bovidae		
ZIYARAT	40	1	CAN	Canidae	40:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	40	2	CAF	Bovidae	40:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	41	1	CAS	Bovidae		
ZIYARAT	42	10	AVACC	Aves		
ZIYARAT	44	2	CAS	Bovidae		
ZIYARAT	47	5	CAF	Bovidae	47:A - Hunting Scene	
ZIYARAT	47	10	MOH	Mounted Animals		Mounted

ZIYARAT	47	12	CHI	Bovidae		
ZIYARAT	47	21	CAS	Bovidae		
ZIYARAT	47	24	CAS	Bovidae		
ZIYARAT	48	1	CAS	Bovidae		
ZIYARAT	50	2	CAN	Canidae	50:A - Hunting Scene	Hunting Dog
ZIYARAT	50	3	CAF	Bovidae	50:A - Hunting Scene	
ZIYARAT	50	4	CAS	Bovidae	50:A - Hunting Scene	
ZIYARAT	50	5	CAS	Bovidae	50:A - Hunting Scene	
ZIYARAT	55	2	CAF	Bovidae	55:A - Hunting Scene	
ZIYARAT	55	3	CAS	Bovidae	55:A - Hunting Scene	
ZIYARAT	55	4	CAS	Bovidae	55:A - Hunting Scene	
ZIYARAT	55	7	CAN	Canidae	55:A - Hunting Scene	Hunting Dog
ZIYARAT	55	9	CAN	Canidae	55:A - Hunting Scene	Hunting Dog
ZIYARAT	61	5	RESER	Reptilia		
ZIYARAT	61	11	EQC	Equidae	61:A - Gathering of Animals and Humans	
ZIYARAT	61	22	CAF	Bovidae		
ZIYARAT	61	33	CHI	Bovidae	61:C - Gathering of Animals	
ZIYARAT	61	34	CHI	Bovidae	61:C - Gathering of Animals	
ZIYARAT	61	35	CAS	Bovidae	61:C - Gathering of Animals	
ZIYARAT	61	36	CHI	Bovidae	61:C - Gathering of Animals	
ZIYARAT	62	15	UNQ	-		
ZIYARAT	65	1	CAF	Bovidae	65:A - Gathering of Animals and Humans	
ZIYARAT	78	1	CHI	Bovidae		
ZIYARAT	79	1	CAF	Bovidae		
ZIYARAT	83	7	CAN	Canidae		

ZIYARAT	85	2	BOM	Bovidae		
ZIYARAT	86	3	CAF	Bovidae	86:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	86	4	CAF	Bovidae	86:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	86	5	CAN	Canidae	86:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	86	10	OVI	Bovidae		
ZIYARAT	86	11	CAN	Canidae	86:A - Non-anthropomorphic Hunting Scene	
ZIYARAT	87	2	CAF	Bovidae	87:A - Hunting Scene	
ZIYARAT	87	3	CAN	Canidae	87:A - Hunting Scene	Hunting Dog
ZIYARAT	90	1	RESER	Reptilia		
ZIYARAT	93	1	CAS	Bovidae		
ZIYARAT	96	1	CAS	Bovidae		
ZIYARAT	98	1	CAN	Canidae		
ZIYARAT	100	2	EQC	Equidae		
ZIYARAT	100	11	ELE	Elephantidae		
ZIYARAT	101	5	CAN	Canidae		
ZIYARAT	102	2	CAS	Bovidae	102:A - Hunting Scene	
ZIYARAT	102	4	CAN	Canidae	102:A - Hunting Scene	Hunting Dog
ZIYARAT	102	5	CAN	Canidae	102:A - Hunting Scene	Hunting Dog
ZIYARAT	102	18	CAN	Canidae		
ZIYARAT	102	21	CAS	Bovidae		
ZIYARAT	102	28	CAS	Bovidae	102:D - Hunting Scene	
ZIYARAT	102	29	OVI	Bovidae	102:D - Hunting Scene	
ZIYARAT	102	34	MOH	Mounted Animals		Mounted
ZIYARAT	102	37	CAS	Bovidae	102:E - Hunting Scene	
ZIYARAT	102	41	CAN	Canidae	102:E - Hunting Scene	Hunting Dog

ZIYARAT	102	45	CAS	Bovidae	102:F - Hunting Scene	
ZIYARAT	102	56	CAF	Bovidae	102:H - Hunting Scene	
ZIYARAT	103	12	BOM	Bovidae	103:B - Hunting Scene	
ZIYARAT	103	13	CAN	Canidae	103:B - Hunting Scene	Hunting Dog
ZIYARAT	103	14	CAN	Canidae	103:B - Hunting Scene	Hunting Dog
ZIYARAT	103	15	CAF	Bovidae		
ZIYARAT	103	16	CAN	Canidae		
ZIYARAT	103	18	FEL	Felidae		
ZIYARAT	103	19	EQC	Equidae		
ZIYARAT	103	21	CAF	Bovidae		
ZIYARAT	103	23	CAS	Bovidae	103:C - Hunting Scene	
ZIYARAT	103	24	CAS	Bovidae	103:C - Hunting Scene	
ZIYARAT	103	25	CAS	Bovidae		
ZIYARAT	108	2	CAS	Bovidae		
ZIYARAT	108	3	CHI	Bovidae		
ZIYARAT	108	6	UNQ	-		
ZIYARAT	113	1	CAS	Bovidae		
ZIYARAT	113	2	CAF	Bovidae		
ZIYARAT	115	1	CAF	Bovidae		
ZIYARAT	117	1	CHI	Bovidae		
ZIYARAT	120	1	EQC	Equidae	120:A - Gathering of Animals	
ZIYARAT	120	2	CAS	Bovidae	120:A - Gathering of Animals	
ZIYARAT	121	2	CAS	Bovidae	121:A - Hunting Scene	
ZIYARAT	121	3	CAF	Bovidae	121:A - Hunting Scene	
ZIYARAT	128	2	CAN	Canidae	128:A - Hunting Scene	Hunting Dog

ZIYARAT	128	4	CAN	Canidae	128:A - Hunting Scene	Hunting Dog
ZIYARAT	128	5	CAN	Canidae	128:A - Hunting Scene	Hunting Dog
ZIYARAT	128	6	CAS	Bovidae	128:A - Hunting Scene	
ZIYARAT	129	1	CAF	Bovidae		
ZIYARAT	135	1	CHI	Bovidae		
ZIYARAT	139	1	CAN	Canidae	139:A - Hunting Scene	Hunting Dog
ZIYARAT	139	2	CAF	Bovidae	139:A - Hunting Scene	
ZIYARAT	140	3	MOA	Mounted Animals	140:A - Gathering of Symbols, Humans, and Mounted Riders	Mounted
ZIYARAT	140	4	CAS	Bovidae		
ZIYARAT	142	1	CAS	Bovidae		
ZIYARAT	143	1	CAN	Canidae		
ZIYARAT	143	4	CAF	Bovidae		
ZIYARAT	144	1	CAS	Bovidae	144:A - Gathering of Animals	
ZIYARAT	144	2	UNQ	-	144:A - Gathering of Animals	
ZIYARAT	145	1	CAS	Bovidae		
ZIYARAT	148	3	UNQ	-		
ZIYARAT	149	14	CAS	Bovidae		
ZIYARAT	150	1	CAF	Bovidae		
ZIYARAT	151	1	CAS	Bovidae		
ZIYARAT	151	6	UNQ	-		
ZIYARAT	151	8	EQC	Equidae		
ZIYARAT	156	1	CAS	Bovidae		
ZIYARAT	156	2	MOH	Mounted Animals		Mounted
ZIYARAT	160	1	CAS	Bovidae		
ZIYARAT	160	2	CAF	Bovidae		

ZIYARAT	204	2	AVAVE	Aves		
ZIYARAT	211	1	CAF	Bovidae		
ZIYARAT	216	2	CAF	Bovidae		

B.11. Thakot

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
THAKOT	9	1	CAS	Bovidae	9:A - Hunting Scene	
THAKOT	9	4	EQC	Equidae	9:A - Hunting Scene	
THAKOT	13	3	CAS	Bovidae		
THAKOT	13	4	CAS	Bovidae		
THAKOT	17	1	CHI	Bovidae		
THAKOT	19	2	UNQ	-		
THAKOT	21	2	CAS	Bovidae	21:A - Hunting Scene	
THAKOT	39	1	CAF	Bovidae		
THAKOT	46	10	AVACC	Aves		
THAKOT	46	20	MOH	Mounted Animals		Mounted
THAKOT	46	24	CAF	Bovidae		
THAKOT	46	40	EQC	Equidae		Saddled Horse
THAKOT	46	48	CAS	Bovidae		
THAKOT	46	49	CAS	Bovidae		
THAKOT	46	57	CAF	Bovidae		
THAKOT	46	59	MOH	Mounted Animals		Mounted
THAKOT	46	62	CAN	Canidae		
THAKOT	46	63	CAN	Canidae		
THAKOT	46	65	CAS	Bovidae		
THAKOT	46	67	CAF	Bovidae		
THAKOT	66	1	MOH	Mounted Animals		Mounted
THAKOT	67	10	CAS	Bovidae		
THAKOT	67	11	CAS	Bovidae		

THAKOT	67	13	CAS	Bovidae	67:A - Hunting Scene	
THAKOT	67	14	CAS	Bovidae	67:A - Hunting Scene	
THAKOT	67	15	CAS	Bovidae	67:A - Hunting Scene	
THAKOT	67	19	CAS	Bovidae		
THAKOT	67	28	EQC	Equidae		
THAKOT	67	29	PSN	Bovidae		
THAKOT	71	1	CHI	Bovidae	71:A - Hunting Scene	
THAKOT	71	2	CAN	Canidae	71:A - Hunting Scene	Hunting Dog
THAKOT	71	3	CAS	Bovidae	71:A - Hunting Scene	
THAKOT	71	4	CHI	Bovidae	71:A - Hunting Scene	
THAKOT	71	5	CAS	Bovidae	71:A - Hunting Scene	
THAKOT	71	7	CHI	Bovidae	71:A - Hunting Scene	
THAKOT	71	8	CAS	Bovidae	71:A - Hunting Scene	
THAKOT	88	1	CAN	Canidae	88:A - Non-anthropomorphic Hunting Scene	
THAKOT	88	2	CAS	Bovidae	88:A - Non-anthropomorphic Hunting Scene	
THAKOT	94	1	EQC	Equidae		
THAKOT	98	2	CAF	Bovidae	98:A - Hunting Scene	
THAKOT	98	3	CAN	Canidae	98:A - Hunting Scene	Hunting Dog
THAKOT	98	4	CAN	Canidae	98:A - Hunting Scene	Hunting Dog
THAKOT	98	9	CAN	Canidae		
THAKOT	98	9	CAN	Canidae		
THAKOT	98	18	CAS	Bovidae		
THAKOT	98	20	CHI	Bovidae		
THAKOT	98	27	CAS	Bovidae		
THAKOT	98	39	EQC	Equidae		Bridled Horse

THAKOT	101	1	CHI	Bovidae	101:A - Hunting Scene	
THAKOT	101	2	CHI	Bovidae	101:A - Hunting Scene	
THAKOT	101	5	UNQ	-	101:A - Hunting Scene	
THAKOT	101	6	UNQ	-	101:A - Hunting Scene	
THAKOT	101	8	CAS	Bovidae	101:A - Hunting Scene	
THAKOT	101	9	CHI	Bovidae	101:A - Hunting Scene	
THAKOT	101	10	UNQ	-	101:A - Hunting Scene	
THAKOT	101	11	CHI	Bovidae	101:A - Hunting Scene	
THAKOT	101	13	CHI	Bovidae	101:A - Hunting Scene	
THAKOT	102	3	CAS	Bovidae	102:A - Hunting Scene	
THAKOT	108	3	CAS	Bovidae	108:A - Hunting Scene	
THAKOT	108	4	CAN	Canidae	108:A - Hunting Scene	Hunting Dog
THAKOT	117	1	UNQ	-		
THAKOT	119	2	CAF	Bovidae		
THAKOT	124	1	CAS	Bovidae		
THAKOT	127	9	AVAVE	Aves		
THAKOT	127	14	CHI	Bovidae		
THAKOT	127	15	CAS	Bovidae		
THAKOT	127	16	MOH	Mounted Animals		Mounted
THAKOT	127	20	CAF	Bovidae		
THAKOT	127	22	CAF	Bovidae		
THAKOT	127	24	CAF	Bovidae		
THAKOT	127	26	CAF	Bovidae		
THAKOT	127	32	CAS	Bovidae		
THAKOT	127	37	CAF	Bovidae		

THAKOT	127	46	CAS	Bovidae		
THAKOT	127	47	CAS	Bovidae		
THAKOT	127	50	CAF	Bovidae		
THAKOT	127	54	MOA	Mounted Animals		Mounted
THAKOT	127	56	CHI	Bovidae		
THAKOT	127	62	CHI	Bovidae		
THAKOT	128	1	CAF	Bovidae		

B.12. Khomar Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
KHOMARDAS	1	2	MOH	Mounted Animals	1:A - Gathering of Symbols and Mounted Riders	Mounted
KHOMARDAS	4	1	UNQ	-		
KHOMARDAS	9	2	CAS	Bovidae		
KHOMARDAS	9	3	CAS	Bovidae		
KHOMARDAS	14	1	CAS	Bovidae		
KHOMARDAS	18	1	CHI	Bovidae	18:A - Gathering of Animals and Humans	
KHOMARDAS	22	1	CAS	Bovidae		
KHOMARDAS	24	2	CAS	Bovidae	24:A - Hunting Scene	
KHOMARDAS	26	1	CAS	Bovidae		
KHOMARDAS	31	1	CAF	Bovidae	31:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	31	2	CAF	Bovidae	31:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	31	4	CAN	Canidae	31:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	31	7	CAN	Canidae	31:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	39	1	MOH	Mounted Animals		Mounted
KHOMARDAS	39	4	CAF	Bovidae		
KHOMARDAS	40	7	EQC	Equidae		
KHOMARDAS	46	1	CAS	Bovidae		
KHOMARDAS	48	6	CHI	Bovidae		
KHOMARDAS	49	1	EQC	Equidae		Bridled Horse
KHOMARDAS	50	2	CAS	Bovidae		
KHOMARDAS	50	4	CAF	Bovidae		
KHOMARDAS	50	6	CAN	Canidae	50:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	50	7	CAS	Bovidae	50:A - Non-anthropomorphic Hunting Scene	

KHOMARDAS	50	8	CAS	Bovidae		
KHOMARDAS	50	9	CAF	Bovidae		
KHOMARDAS	50	10	CAS	Bovidae		
KHOMARDAS	50	14	CAS	Bovidae		
KHOMARDAS	50	16	UNQ	-		
KHOMARDAS	53	1	CAF	Bovidae		
KHOMARDAS	54	1	CAS	Bovidae		
KHOMARDAS	57	1	UNQ	-		
KHOMARDAS	58	2	CAS	Bovidae		
KHOMARDAS	58	4	CAS	Bovidae		
KHOMARDAS	58	6	CAS	Bovidae		
KHOMARDAS	58	7	CAS	Bovidae		
KHOMARDAS	58	10	CAN	Canidae		
KHOMARDAS	58	11	CAS	Bovidae		
KHOMARDAS	58	17	CAF	Bovidae		
KHOMARDAS	59	3	CAS	Bovidae		
KHOMARDAS	59	5	CAS	Bovidae		
KHOMARDAS	60	3	REREP	Reptilia		
KHOMARDAS	62	3	CAS	Bovidae		
KHOMARDAS	63	1	CAN	Canidae	63:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	63	2	CAF	Bovidae	63:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	65	2	MOB	Mounted Animals		Mounted Capra sibirica
KHOMARDAS	66	1	CAS	Bovidae		
KHOMARDAS	67	1	CHI	Bovidae	67:A - Non-anthropomorphic Hunting Scene	
KHOMARDAS	67	2	CAN	Canidae	67:A - Non-anthropomorphic Hunting Scene	

B.13. Gichoi Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
GICHOIDAS	1	1	CAS	Bovidae		
GICHOIDAS	2	3	CAS	Bovidae		
GICHOIDAS	3	4	RESER	Reptilia		
GICHOIDAS	4	1	CAS	Bovidae		
GICHOIDAS	6	1	UNQ	-	6:A - Gathering of Animals	
GICHOIDAS	6	2	CAS	Bovidae	6:A - Gathering of Animals	
GICHOIDAS	6	3	CHI	Bovidae	6:A - Gathering of Animals	
GICHOIDAS	6	4	CAS	Bovidae	6:A - Gathering of Animals	
GICHOIDAS	6	6	CAS	Bovidae		
GICHOIDAS	6	10	EQC	Equidae		Saddled Horse
GICHOIDAS	6	13	PSN	Bovidae		
GICHOIDAS	6	20	CAS	Bovidae		
GICHOIDAS	6	28	CAS	Bovidae		
GICHOIDAS	6	35	EQC	Equidae		
GICHOIDAS	6	36	CAS	Bovidae		
GICHOIDAS	7	3	CAS	Bovidae		
GICHOIDAS	7	4	CAS	Bovidae		
GICHOIDAS	7	5	CAS	Bovidae		
GICHOIDAS	12	5	CAS	Bovidae		
GICHOIDAS	12	7	EQC	Equidae		
GICHOIDAS	12	9	CAS	Bovidae		
GICHOIDAS	12	11	CAS	Bovidae		
GICHOIDAS	12	13	CAS	Bovidae		

GICHOIDAS	12	15	CAS	Bovidae		
GICHOIDAS	12	16	PAU	Felidae		
GICHOIDAS	12	17	CAS	Bovidae		
GICHOIDAS	12	19	CAS	Bovidae		
GICHOIDAS	12	21	CAS	Bovidae		
GICHOIDAS	12	24	CAS	Bovidae		
GICHOIDAS	12	28	EQC	Equidae		
GICHOIDAS	12	31	UNQ	-		
GICHOIDAS	12	32	UNQ	-		
GICHOIDAS	13	7	CAF	Bovidae		
GICHOIDAS	13	10	MOH	Mounted Animals		Mounted
GICHOIDAS	13	11	CAS	Bovidae		
GICHOIDAS	13	12	CAN	Canidae		
GICHOIDAS	13	13	CAS	Bovidae		
GICHOIDAS	13	15	AVAVE	Aves		
GICHOIDAS	13	17	UNQ	-		
GICHOIDAS	13	19	CHI	Bovidae		
GICHOIDAS	13	25	MOH	Mounted Animals		Mounted
GICHOIDAS	17	3	CAN	Canidae		

B.14. Dardarbat Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
DARDARBATIDAS	1	1	PAU	Felidae		
DARDARBATIDAS	2	2	CAS	Bovidae		
DARDARBATIDAS	4	2	CAS	Bovidae	4:A - Gathering of Animals and Symbols	
DARDARBATIDAS	5	1	PAU	Felidae		
DARDARBATIDAS	6	1	CAF	Bovidae		
DARDARBATIDAS	9	5	CAS	Bovidae		
DARDARBATIDAS	9	6	MOH	Mounted Animals		Mounted
DARDARBATIDAS	9	7	MOH	Mounted Animals		Mounted
DARDARBATIDAS	9	9	MOH	Mounted Animals		Mounted
DARDARBATIDAS	10	1	MOH	Mounted Animals		Mounted
DARDARBATIDAS	12	4	CHI	Bovidae		
DARDARBATIDAS	13	1	CHI	Bovidae		
DARDARBATIDAS	14	3	UNQ	-		
DARDARBATIDAS	14	4	CAS	Bovidae		
DARDARBATIDAS	14	5	CAF	Bovidae		
DARDARBATIDAS	18	1	UNQ	-		
DARDARBATIDAS	22	1	MOH	Mounted Animals		Mounted
DARDARBATIDAS	24	1	MOA	Mounted Animals		Mounted
DARDARBATIDAS	25	2	UNQ	-		
DARDARBATIDAS	27	2	PSN	Bovidae	27:A - Hunting Scene	
DARDARBATIDAS	27	3	CAS	Bovidae	27:B - Non-anthropomorphic Hunting Scene	
DARDARBATIDAS	27	4	CAN	Canidae	27:B - Non-anthropomorphic Hunting Scene	
DARDARBATIDAS	28	1	CHI	Bovidae		

DARDARBATIDAS	35	1	CAS	Bovidae		
DARDARBATIDAS	38	4	CAS	Bovidae		
DARDARBATIDAS	39	1	CAS	Bovidae	39:A - Gathering of Animals	
DARDARBATIDAS	39	2	CAS	Bovidae	39:A - Gathering of Animals	
DARDARBATIDAS	43	1	CAN	Canidae	43:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	43	2	CAF	Bovidae	43:A - Hunting Scene	
DARDARBATIDAS	48	1	MOH	Mounted Animals		Mounted
DARDARBATIDAS	49	2	MOH	Mounted Animals		Mounted
DARDARBATIDAS	52	1	CHI	Bovidae		
DARDARBATIDAS	53	1	MOA	Mounted Animals	53:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	53	3	MOA	Mounted Animals	53:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	53	4	MOA	Mounted Animals	53:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	53	5	MOA	Mounted Animals	53:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	54	1	PAU	Felidae		
DARDARBATIDAS	55	1	MOA	Mounted Animals		Mounted
DARDARBATIDAS	55	2	CAS	Bovidae		
DARDARBATIDAS	59	2	UNQ	-		
DARDARBATIDAS	59	3	CAS	Bovidae		
DARDARBATIDAS	59	4	CAS	Bovidae		
DARDARBATIDAS	59	6	MOA	Mounted Animals		Mounted
DARDARBATIDAS	59	8	MOA	Mounted Animals		Mounted
DARDARBATIDAS	59	12	MOA	Mounted Animals		Mounted
DARDARBATIDAS	59	13	MOA	Mounted Animals		Mounted
DARDARBATIDAS	59	15	CAN	Canidae	59:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	59	16	CAS	Bovidae	59:A - Hunting Scene	

DARDARBATIDAS	59	18	CAN	Canidae	59:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	59	19	CAF	Bovidae		
DARDARBATIDAS	73	1	MOA	Mounted Animals	73:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	73	2	MOH	Mounted Animals	73:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	79	1	EQC	Equidae		
DARDARBATIDAS	79	2	CAN	Canidae	79:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	79	3	MOH	Mounted Animals	79:A - Hunting Scene	Mounted
DARDARBATIDAS	79	4	CAN	Canidae	79:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	79	6	CAS	Bovidae	79:A - Hunting Scene	
DARDARBATIDAS	79	7	CAN	Canidae	79:A - Hunting Scene	Hunting Dog
DARDARBATIDAS	79	9	MOH	Mounted Animals		Mounted
DARDARBATIDAS	80	1	MOA	Mounted Animals		Mounted
DARDARBATIDAS	92	1	PAU	Felidae		
DARDARBATIDAS	98	2	CHI	Bovidae		
DARDARBATIDAS	99	1	CAS	Bovidae		
DARDARBATIDAS	105	1	MOH	Mounted Animals	105:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	105	2	MOH	Mounted Animals	105:A - Gathering of Mounted Riders	Mounted
DARDARBATIDAS	106	1	MOA	Mounted Animals		Mounted
DARDARBATIDAS	107	1	UNQ	-		
DARDARBATIDAS	112	3	EQC	Equidae		
DARDARBATIDAS	112	4	EQC	Equidae		
DARDARBATIDAS	115	1	EQC	Equidae		
DARDARBATIDAS	127	6	CAS	Bovidae		
DARDARBATIDAS	138	3	CAS	Bovidae		
DARDARBATIDAS	140	2	CAN	Canidae	140:A - Hunting Scene	Hunting Dog

DARDARBATIDAS	140	3	CAS	Bovidae	140:A - Hunting Scene	
DARDARBATIDAS	140	4	EQC	Equidae	140:A - Hunting Scene	
DARDARBATIDAS	155	2	CAS	Bovidae	155:A - Hunting Scene	
DARDARBATIDAS	155	3	CAS	Bovidae	155:A - Hunting Scene	
DARDARBATIDAS	159	3	CAS	Bovidae		
DARDARBATIDAS	159	4	CAS	Bovidae		

B.15. Ba Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
BADAS	5	1	CHI	Bovidae	5:A - Gathering of Animals	
BADAS	5	2	CAS	Bovidae	5:A - Gathering of Animals	
BADAS	10	1	RESER	Reptilia		
BADAS	12	1	UNQ	-		
BADAS	13	1	UNQ	-		
BADAS	14	4	UNQ	-		
BADAS	14	6	CAS	Bovidae		
BADAS	15	2	CER	Cervidae		
BADAS	15	3	CAS	Bovidae		
BADAS	15	4	CHI	Bovidae		
BADAS	16	1	AVAVE	Aves		
BADAS	19	6	CHI	Bovidae		
BADAS	22	2	UNQ	-		
BADAS	22	3	AVAVE	Aves		
BADAS	27	1	CAS	Bovidae		
BADAS	29	3	CAF	Bovidae		
BADAS	30	1	AVAVE	Aves		
BADAS	30	2	MOH	Mounted Animals		Mounted
BADAS	30	3	CAS	Bovidae	30:A - Gathering of Animals	
BADAS	30	4	PSN	Bovidae	30:A - Gathering of Animals	
BADAS	31	5	CAN	Canidae		
BADAS	32	1	CAS	Bovidae	32:A - Hunting Scene	
BADAS	32	4	CER	Cervidae		

BADAS	32	5	CAS	Bovidae	32:B - Hunting Scene	
BADAS	34	2	CAN	Canidae	34:A - Hunting Scene	Hunting Dog
BADAS	34	3	CAS	Bovidae	34:A - Hunting Scene	
BADAS	37	2	CAF	Bovidae		
BADAS	37	3	CAS	Bovidae		
BADAS	37	4	CAS	Bovidae		
BADAS	37	5	CAF	Bovidae		
BADAS	37	6	CAN	Canidae		
BADAS	37	7	CAF	Bovidae		
BADAS	37	8	CHI	Bovidae		
BADAS	37	9	CAS	Bovidae		
BADAS	37	10	CAN	Canidae		
BADAS	37	11	CAF	Bovidae		
BADAS	37	12	CAF	Bovidae		
BADAS	40	2	CAF	Bovidae		
BADAS	42	1	CHI	Bovidae	42:A - Gathering of Animals	
BADAS	42	2	CAF	Bovidae	42:A - Gathering of Animals	
BADAS	45	3	CAF	Bovidae		
BADAS	45	4	CAF	Bovidae		
BADAS	45	20	CAS	Bovidae		
BADAS	45	22	CHI	Bovidae		
BADAS	45	24	CAN	Canidae	45:B - Hunting Scene	Hunting Dog
BADAS	45	26	CAS	Bovidae	45:B - Hunting Scene	
BADAS	45	27	CAS	Bovidae	45:B - Hunting Scene	
BADAS	45	28	CAS	Bovidae	45:B - Hunting Scene	

BADAS	45	29	AVACC	Aves		
BADAS	45	30	AVACC	Aves		
BADAS	45	32	CAF	Bovidae		
BADAS	45	33	CHI	Bovidae	45:C - Hunting Scene	
BADAS	45	34	CAS	Bovidae	45:C - Hunting Scene	
BADAS	45	35	CAN	Canidae	45:C - Hunting Scene	Hunting Dog
BADAS	45	38	UNQ	-		
BADAS	46	3	CAS	Bovidae	46:A - Hunting Scene	
BADAS	48	2	CAF	Bovidae	48:A - Hunting Scene	
BADAS	48	3	CAF	Bovidae	48:A - Hunting Scene	
BADAS	48	4	CAF	Bovidae	48:A - Hunting Scene	
BADAS	49	2	CHI	Bovidae		
BADAS	49	3	AVACC	Aves	49:A - Gathering of Animals	
BADAS	49	4	CAF	Bovidae		
BADAS	49	5	AVACC	Aves	49:A - Gathering of Animals	
BADAS	49	6	AVACC	Aves	49:A - Gathering of Animals	
BADAS	49	7	AVACC	Aves	49:A - Gathering of Animals	
BADAS	50	5	EQC	Equidae	50:A - Gathering of Animals	
BADAS	50	6	EQC	Equidae	50:A - Gathering of Animals	
BADAS	50	7	CHI	Bovidae	50:B - Gathering of Animals	
BADAS	50	8	CHI	Bovidae	50:B - Gathering of Animals	
BADAS	50	9	CAS	Bovidae	50:B - Gathering of Animals	
BADAS	50	10	CAS	Bovidae	50:B - Gathering of Animals	
BADAS	50	11	CAS	Bovidae	50:B - Gathering of Animals	
BADAS	52	11	CAS	Bovidae		

BADAS	52	17	EQC	Equidae	52:A - Gathering of Animals and Humans	
BADAS	52	21	CAF	Bovidae		
BADAS	53	5	CAS	Bovidae	53:A - Hunting Scene	
BADAS	53	6	CAN	Canidae	53:A - Hunting Scene	Hunting Dog
BADAS	53	7	CHI	Bovidae	53:A - Hunting Scene	
BADAS	53	9	CHI	Bovidae	53:A - Hunting Scene	
BADAS	53	12	CAS	Bovidae	53:A - Hunting Scene	
BADAS	53	13	CAN	Canidae	53:A - Hunting Scene	Hunting Dog
BADAS	53	15	UNQ	-	53:A - Hunting Scene	
BADAS	53	16	CAF	Bovidae	53:A - Hunting Scene	
BADAS	53	17	CAN	Canidae	53:A - Hunting Scene	Hunting Dog
BADAS	53	18	CHI	Bovidae	53: B - Hunting Scene	
BADAS	53	19	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	20	CAN	Canidae	53: B - Hunting Scene	Hunting Dog
BADAS	53	21	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	22	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	23	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	24	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	25	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	26	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	27	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	29	CAF	Bovidae	53: B - Hunting Scene	
BADAS	53	33	CAF	Bovidae		
BADAS	53	34	UNQ	-	53:C - Gathering of Animals	
BADAS	53	35	UNQ	-	53:C - Gathering of Animals	

BADAS	53	37	CAS	Bovidae		
BADAS	53	38	CAS	Bovidae		
BADAS	53	39	CAS	Bovidae		
BADAS	53	40	CAS	Bovidae		
BADAS	53	41	CAS	Bovidae		
BADAS	54	1	CAS	Bovidae		
BADAS	55	2	EQC	Equidae		
BADAS	55	3	UNQ	-		
BADAS	55	4	MOA	Mounted Animals		Mounted
BADAS	56	1	MOH	Mounted Animals		Mounted
BADAS	58	1	CAS	Bovidae		
BADAS	59	2	CHI	Bovidae		
BADAS	60	1	CHI	Bovidae		
BADAS	63	1	CAS	Bovidae		
BADAS	64	1	UNQ	-		
BADAS	64	2	CAN	Canidae	64:A - Non-anthropomorphic Hunting Scene	
BADAS	64	3	OVI	Bovidae	64:A - Non-anthropomorphic Hunting Scene	
BADAS	65	4	EQC	Equidae	65:A - Gathering of Animals and Humans	
BADAS	65	5	EQC	Equidae	65:A - Gathering of Animals and Humans	
BADAS	68	2	CAS	Bovidae	68:A - Hunting Scene	
BADAS	68	4	CAF	Bovidae	68:B - Hunting Scene	
BADAS	72	6	CAS	Bovidae	72:A - Hunting Scene	
BADAS	72	7	CAS	Bovidae	72:A - Hunting Scene	
BADAS	72	12	CAS	Bovidae		
BADAS	73	1	CAN	Canidae	73:A - Hunting Scene	Hunting Dog

BADAS	73	2	CAN	Canidae	73:A - Hunting Scene	Hunting Dog
BADAS	73	4	CAF	Bovidae	73:A - Hunting Scene	
BADAS	73	5	CAS	Bovidae		
BADAS	74	1	AVACC	Aves		

B.16. Ba Das Ost

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
BADASOST	1	2	CAS	Bovidae	1:A - Hunting Scene	
BADASOST	1	3	CAS	Bovidae	1:A - Hunting Scene	
BADASOST	2	5	UNQ	-		
BADASOST	5	16	MOA	Mounted Animals		Mounted
BADASOST	5	18	UNQ	-		
BADASOST	5	38	MOA	Mounted Animals		Mounted
BADASOST	5	50	MOA	Mounted Animals		Mounted
BADASOST	5	71	CHI	Bovidae		
BADASOST	5	74	UNQ	-		
BADASOST	9	3	MOA	Mounted Animals		Mounted
BADASOST	9	5	MOH	Mounted Animals		Mounted
BADASOST	9	8	CAS	Bovidae		
BADASOST	18	2	EQC	Equidae		Saddled Horse
BADASOST	22	10	BOM	Bovidae	22:B - Gathering of Animals and Humans	
BADASOST	22	11	BOM	Bovidae	22:B - Gathering of Animals and Humans	
BADASOST	26	2	CHI	Bovidae	26:A - Hunting Scene	
BADASOST	26	3	CHI	Bovidae	26:A - Hunting Scene	
BADASOST	26	4	CHI	Bovidae	26:A - Hunting Scene	
BADASOST	32	1	CHI	Bovidae		
BADASOST	33	1	CAS	Bovidae		
BADASOST	33	2	CAF	Bovidae		
BADASOST	33	3	UNQ	-		
BADASOST	34	1	CAS	Bovidae		

BADASOST	37	4	UNQ	-		
BADASOST	41	1	UNQ	-		
BADASOST	41	2	CAS	Bovidae		
BADASOST	44	1	CAF	Bovidae		
BADASOST	45	1	MOA	Mounted Animals		Mounted
BADASOST	47	1	MOA	Mounted Animals		Mounted
BADASOST	47	6	MOA	Mounted Animals	47:A - Gathering of Symbols and Mounted Riders	Mounted
BADASOST	48	1	CAS	Bovidae		
BADASOST	50	1	MOA	Mounted Animals		Mounted
BADASOST	50	2	MOA	Mounted Animals		Mounted
BADASOST	50	3	MOH	Mounted Animals		Mounted
BADASOST	50	4	MOH	Mounted Animals		Mounted
BADASOST	53	1	EQC	Equidae		Saddled Horse
BADASOST	53	2	CAF	Bovidae		
BADASOST	60	9	CAF	Bovidae	60:B - Gathering of Animals	
BADASOST	60	10	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	11	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	12	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	13	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	14	CHI	Bovidae	60:B - Gathering of Animals	
BADASOST	60	15	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	16	PSN	Bovidae	60:B - Gathering of Animals	
BADASOST	60	17	CAS	Bovidae	60:B - Gathering of Animals	
BADASOST	60	19	CAF	Bovidae	60:B - Gathering of Animals	
BADASOST	61	2	CAS	Bovidae		

BADASOST	64	1	CAF	Bovidae		
BADASOST	71	1	CAF	Bovidae		
BADASOST	71	4	CAS	Bovidae		
BADASOST	73	5	CAS	Bovidae		
BADASOST	75	2	CAS	Bovidae	75:A - Hunting Scene	
BADASOST	75	4	CAN	Canidae	75:A - Hunting Scene	Hunting Dog
BADASOST	75	6	UNQ	-	75:A - Hunting Scene	
BADASOST	76	1	MOH	Mounted Animals		Mounted
BADASOST	81	3	CAF	Bovidae		
BADASOST	84	2	CAF	Bovidae		
BADASOST	85	1	CAF	Bovidae		
BADASOST	86	2	UNQ	-		
BADASOST	86	3	CAS	Bovidae		
BADASOST	90	2	UNQ	-		
BADASOST	92	1	CAF	Bovidae		
BADASOST	94	1	MOH	Mounted Animals		Mounted
BADASOST	95	2	MOH	Mounted Animals		Mounted
BADASOST	96	23	CAF	Bovidae		
BADASOST	103	1	CAF	Bovidae	103:A - Gathering of Animals	
BADASOST	103	2	CAF	Bovidae	103:A - Gathering of Animals	

B.17. Gali

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
GALI	4	12	EQC	Equidae		Possibly mounted
GALI	7	1	EQC	Equidae		

B.18. Gukona

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
GUKONA	9	2	AVAVE	Aves		
GUKONA	19	1	EQC	Equidae		
GUKONA	20	3	CAF	Bovidae	20:A - Hunting Scene	
GUKONA	20	4	CAN	Canidae	20:A - Hunting Scene	Hunting Dog
GUKONA	20	5	CAN	Canidae	20:A - Hunting Scene	Hunting Dog
GUKONA	20	6	CAF	Bovidae	20:A - Hunting Scene	
GUKONA	20	7	FEL	Felidae	20:A - Hunting Scene	
GUKONA	20	12	CAF	Bovidae		
GUKONA	22	1	CAF	Bovidae	22:A - Gathering of Animals	
GUKONA	22	3	REREP	Reptilia	22:A - Gathering of Animals	
GUKONA	37	3	CAS	Bovidae	37:A - Gathering of Animals	
GUKONA	37	4	CAF	Bovidae	37:A - Gathering of Animals	
GUKONA	37	6	CHI	Bovidae	37:A - Gathering of Animals	
GUKONA	37	7	CAS	Bovidae	37:A - Gathering of Animals	
GUKONA	37	8	CAF	Bovidae	37:A - Gathering of Animals	
GUKONA	37	9	CAF	Bovidae	37:A - Gathering of Animals	
GUKONA	37	11	UNQ	-		
GUKONA	65	2	CAF	Bovidae		

GUKONA	70	2	CHI	Bovidae	70:A - Hunting Scene	
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B.19. Mostar Nala

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
MOSTARNALA	2	4	RESER	Reptilia		
MOSTARNALA	10	1	CAS	Bovidae		
MOSTARNALA	35	5	CAF	Bovidae		
MOSTARNALA	53	2	CAS	Bovidae		
MOSTARNALA	92	3	MOH	Mounted Animals		Mounted
MOSTARNALA	93	1	CAF	Bovidae		
MOSTARNALA	125	1	REREP	Reptilia		
MOSTARNALA	126	1	CAF	Bovidae		
MOSTARNALA	129	1	CAS	Bovidae		
MOSTARNALA	131	2	UNQ	-	131:A - Hunting Scene	
MOSTARNALA	135	1	CHI	Bovidae		
MOSTARNALA	135	8	MOH	Mounted Animals		Mounted
MOSTARNALA	151	1	CAS	Bovidae	151:A - Hunting Scene	
MOSTARNALA	151	2	CAS	Bovidae	151:A - Hunting Scene	
MOSTARNALA	151	4	CAF	Bovidae	151:A - Hunting Scene	
MOSTARNALA	155	2	CAS	Bovidae	155:A - Hunting Scene	
MOSTARNALA	155	3	CAS	Bovidae	155:A - Hunting Scene	
MOSTARNALA	163	1	CAF	Bovidae		
MOSTARNALA	164	4	CAF	Bovidae		
MOSTARNALA	164	9	CAN	Canidae		
MOSTARNALA	164	10	CHI	Bovidae		
MOSTARNALA	166	3	UNQ	-		
MOSTARNALA	171	28	CAF	Bovidae		

B.20. Ke Ges

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
KEGES	5	1	CAS	Bovidae	5:A - Gathering of Animals	
KEGES	5	2	CAS	Bovidae	5:A - Gathering of Animals	
KEGES	8	9	EQC	Equidae		
KEGES	12	2	EQC	Equidae		
KEGES	14	1	CAS	Bovidae		

B.21. Ame Ges

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
AMEGES	4	4	CAF	Bovidae		
AMEGES	4	18	CAF	Bovidae		
AMEGES	12	1	CAF	Bovidae		

B.22. Drang Das

FieldStation	Rock	Image	Species	Faunal Category - Map	Scene	Additional Remarks
DRANGDAS	1	6	CHI	Bovidae		
DRANGDAS	1	7	CHI	Bovidae		
DRANGDAS	1	8	PSN	Bovidae		
DRANGDAS	1	12	CAF	Bovidae		
DRANGDAS	1	22	CHI	Bovidae		
DRANGDAS	1	31	CAF	Bovidae		
DRANGDAS	1	41	CHI	Bovidae		
DRANGDAS	1	57	CAS	Bovidae		
DRANGDAS	4	8	CAF	Bovidae		
DRANGDAS	5	1	CAS	Bovidae		
DRANGDAS	5	2	CAS	Bovidae		
DRANGDAS	5	3	PSN	Bovidae		
DRANGDAS	6	1	CAF	Bovidae		
DRANGDAS	7	13	CAS	Bovidae		
DRANGDAS	8	3	CAS	Bovidae	8:A - Gathering of Animals and Symbols	
DRANGDAS	9	11	CAS	Bovidae		
DRANGDAS	11	24	CAS	Bovidae	11:C - Hunting Scene	
DRANGDAS	12	2	CAF	Bovidae		
DRANGDAS	12	6	CAS	Bovidae		
DRANGDAS	12	8	OVI	Bovidae		
DRANGDAS	15	22	CHI	Bovidae		
DRANGDAS	15	30	CAS	Bovidae		
DRANGDAS	15	32	CAS	Bovidae		

DRANGDAS	15	33	CAS	Bovidae		
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