Chapter 6
Neolithic: Separation and War

ABSTRACT

The examples of Neolithic paintings created on different continents are given. Particular attention is paid to clarifying the dating and identification of paintings. Other types of artistic and production activities of people are considered, as well as data on their social, religious, and cultural achievements. Along with the well-known galleries of Neolithic painting in Tassili (Algeria) and the Spanish Levant, the lesser-known ones, in particular, the Stone Grave (Ukraine), are considered. Changes to the World Tree myth in the Neolithic are closely related to the cult of the dead. The correlations of markers and the state of levels and channels of subjective space are determined. A generalized psychological portrait of a man of the Neolithic epoch is compiled, and his behavioral patterns are described.

BACKGROUND

Sources of Neolithic pictorial art are presented in three groups as it was for Palaeolithic age. These are reproductions of works presented in digital form.

Further, a historical and archaeological publications which makes it possible to specify chronology of Neolithic age, dating and identification of pictorial artworks as Neolithic ones (Lhote, 1962; Abramova, 1971; Mykhailov, 2005), and consider examples within other achievements of the epoch (World history, 1955; Blednova et al., 1998).

Let’s pinpoint multiple publications about Kamyana Mohyla (geological and archaeological dating, description of petroglyphs, their interpretation, and data on other findings) (Veselovskiy, 1893; Rudynskyi, 1961; Danylenko, 1986; Mikhailov, 2005).

The next group of sources is reconstructions of techniques of drawings, the ways of space relations depicting are expressed as well as interpretation of their motivation of the authors (Rauschenbach, 2001; Kovalyov & Nitsyn, 2009).

The last group of the sources is dedicated to the myth of the World Tree and cult of the dead. Note that many of them describe later representations, but based on them, it is possible to model Neolithic version (Golan, 1993; Propp, 2000; Popol-Vuh, 1993; The Gilgamesh epic, 2015).

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NEOLITHIC PAINTING: EXPANSION AND CULTURAL CONTEXT

Dispersion. The numerous samples of Neolithic pictorial art are famous all around the world. Imagine the samples and their dating, trying to cover a wide space both in a geographical and in a chronological sense.

Europe (Figure 1).

American continent (Figures 2-3).

Asia (Figure 4).

Figure 1. Painting in Magura cave (Bulgaria). More than 700 paintings were discovered, dating from 8000 to 4000 years ago. Plots – hunters, dancing people (shamans?), multiple animals (Wikiway. Bolgaria-peshera, n/d).

Figure 2. “Cave of hands” – Cueva de las Manos (Argentina). 13000 to 9500 years ago. Plots – left hands, hunting scenes and pictures of animals. (Proistoria.Assets-galeries,n/d).