EXCAVATIONS AT NAWARAKHERI

Objective of the Excavation:

The excavation at Nawarakheri has been taken up as a part of ongoing salvage archaeological operations in the Sardar Sarovar Dam submergence area. Explorations carried out on both the banks of Narmada confining to the districts of Dhar and West Nimar (now district Khargone) covering the area between Goi and Man river confluence on the left and right bank of Narmada respectively, have provided an overall picture of Chalcolithic settlements of Nimar region. Excavations carried out in the Chalcolithic settlements at Pipri and Utawad in district West Nimar has unveiled some of the cultural remains which were previously unknown to the Chalcolithic culture of this region, even from the excavations at Navdatoli. While carrying out the explorations further towards east beyond village Lohra on the left bank of the Narmada, the Chalcolithic settlement at Nawarakheri was located. The exploration and surface observations made then at this settlement showed that site at Nawarakheri has somewhat uncommon cultural materials as compared to the sites noticed earlier downstream of this, particularly in respect of ceramic industry. However the evidence of dwelling pits as noticed in the excavations at Pipri and Utawad remain the same. Keeping in view the difference as noticed in ceramic industry, it was decided to take up the excavations at Nawarakheri in order to understand the regional variations in the cultural materials, if any; so that a cultural sequence of Chalcolithic remains in the region can be reconstructed both in time and space.

Further, if the Chalcolithic remains at Nawarakheri show a vast difference in cultural remains as already known from the downstream area through explorations and excavations and establishes as a distinct Chalcolithic culture; then attempt would be made to understand the nature of cultural assemblage found at Nawarakheri and its extension further upstream of this through explorations. Besides, understanding the spatial distribution of Chalcolithic culture as found at Nawarakheri, attempts would also be made to understand the cultural interaction of this cultural phase with contemporary Chalcolithic cultures in the surrounding areas.
In this context, it may be pointed out that till date very little is known about the nature of Chalcolithic cultural remains of the Nimar area. Further the work so far carried out in the area clearly establishes the presence of a Chalcolithic culture which is different from the other Chalcolithic cultures known so far and hence it is unique. There is every possibility of emerging a distinct Chalcolithic culture known so far in this region.

The Site:

The Chalcolithic settlement at Nawarakheri (22° 6’ 2” N: 75° 12’ 47” E) in Thikri tehsil of district West Nimar (Khargone), Madhya Pradesh lies at the confluence of Deb nullah with River Narmada (Fig. 14). It is located about 300 m and 250 m from the left bank of River Narmada and right bank of Deb nullah respectively. The present village settlement lies between the site and River Narmada.

The site can be approached by a kachha jeepable road up to village Chichli from Dawana on Thikri-Barwani road, which is 8 km and again from Chichli another 4 km through a kachha cart track to reach at the site. The site lies exactly 24 km from the tehsil headquarter at Thikri.

The Nawarakheri is popularly known as “Khedi”. The mound covers an area of about more than 3000 sq. meter and is almost “Z” shaped. The shape of the mound determined on the available space on the alluvium during the first occupation of the Chalcolithic settlement. In fact the Chalcolithic occupation had its beginning in the area during the post-erosional landscape of the alluvial deposit. The cultural debris noticed at the surface is very thin, which is the usual feature as noticed in almost all the Chalcolithic settlements in this area. The Chalcolithic habitation had its beginning on the erosional surface of the black soil which overlies the yellowish kankary silt of Narmada older alluvium (Pl. 81). The location of the mound is such that one gets a commanding view of the surrounding area up to a long distance. The site is almost intact except the southern end which has been partially disturbed due to earth quarrying activity.
Figure 14: Location Map of Nawarakheri

Plate 81: Nawarakheri – Site showing Narmada Older Alluvium
**Topography of the Site:**

The topography and location of the site (Pl. 82) and its surrounding area is very interesting, the understanding of which not only provides information about the land use pattern but also helps in understanding the palaeo-climatic features. As the older alluvium is poor in water retention capacity, it supports very sparse vegetation mostly small trees and shrubs. Hence it is good for pastures. The bad-land topography is confined to both banks of River Narmada and its tributaries, and there is a differential variation in thickness of such alluvium depending on the height of bed rock. Beyond the bad-land and away from River Narmada bank, there is the deposit of black soils of about 2 m thick, which is very fertile and has already been brought under intensive cultivation resulting the fast modification of the landscape and has also destroyed many archaeological sites in recent years.

Plate 82 : Nawarakheri – Topography of the Site (After Google earth)
Cuttings

A series of trenches (Pl. 83 and 84) were laid where only the surface clearance was done to make the chalcolithic activities clear and visible on the black sediment. As mentioned most areas were already disturbed and the remaining area was tapped for probe. It is a single culture site with chalcolithic remains.

Plate 83 : Nawarakheri – General View of the Excavated Trench

Plate 84 : Nawarakheri – General View of the Excavated Trench
House and other Associated Remains:

The excavation at Nawarakheri has yielded various house remains in the form of dwelling pits and houses with sunken floors. Besides, there are other associated remains in the form of ritual pits, kitchen refuge, butchering refuse, hearths etc have also been exposed during excavation.

A. Dwelling Pits:

There are three dwelling pits have been exposed at various levels of their excavations. One of the dwelling pits is circular in shape having a step on the western side to descend to the floor (Fig. 15 and Pl. 85). The diameter of this dwelling pit is about 2.4 m and the floor is lime plastered. The step in the western side is artificially made by putting the habitation debris inside and plastering it with black clay. The unique feature of this floor is the evidence of the fire activity to keep the room warm during the winter.

Figure 15: Nawarakheri – Dwelling Pit
The second dwelling pit (Fig. 16 and Pl. 86) is about 1.78 m in diameter and is wider at the floor level than the mouth portion of the dwelling pit. The floor is mud plastered and contains various materials on the floor such as lime-clay lump, bone cluster - probably meat was stored, a horn piece - probably a tool etc. From the size of the pit and the utilisation of the space for keeping various materials on the floor, it seems probable that it was used as a store. The third dwelling pit (Fig. 17) which is pear-shaped has yielded excellent evidence of two ovens close to the pit wall.
Plate 86: Nawarakheri – Dwelling Pit

Figure 17: Nawarakheri – Dwelling Pit
B. Sunken Floors:

Besides the dwelling pits, the excavation has also yielded the evidence of sunken floors, which are mostly confined to the northern end of the mound. Some of the sunken floors are pear-shaped whereas some are oval in shape. The floors are mud plastered. Unlike dwelling pits, no other activity has been noticed on the sunken floors. The sunken floors are confined to northern end whereas; dwelling pits are confined to southern end of the mound.

C. Ritual Pits:

Two pits have been exposed in which the contextual patterning of the pottery, stones and bones clearly suggest that these pits might have got some ritual significance. One of these pits (Pl. 87) has yielded two stands with some stone arrangements. The other one (Pl. 88) has yielded a red slipped wide mouthed jar with ripple design in which a triangular stone was placed. This jar was further lying on bone bed overlying a boulder arrangement.
D. Kitchen Refuse:

On the basis of the material contents in some of the pits, these have been identified as kitchen refuse (Pl. 89). Further attempts are made to connect these kitchen refuses to various hearths and structural activities.

![Plate 89: Nawarakheri – Pit with Kitchen Refuse](image)

E. Butchering Refuse:

One of the significant evidences which have been come from the excavations is the animal butchering refuse (Pl. 90). This refuge belongs to one individual. It may be mentioned here that such evidence in Chalcolithic cultural context is unique.

![Plate 90: Nawarakheri – Butchering Refuse](image)
F. Hearths:

Besides the evidence of hearths and ovens noticed inside dwelling pits, two hearths almost U shaped with a nose at the centre making it two different parts have been unearthed (Pl. 91). Such earth with a nose is very common in this region even today.

Plate 91: Nawarakheri – Hearth

Pottery

The pottery assemblage from Nawarakheri consists of the following major forms as the part of the cultural assemblage of the Chalcolithic cultural period. The characteristic features of each group along with the representative types are described below.

1. Black and Red ware.
2. White painted Black and Red ware.
4. Red Ware.
5. Black on Red Ware.
6. Red slipped Ware.
7. Grey Ware.
8. Cream Slipped Ware.
1. **Black and Red Ware:**

Normally associated with the megalithic culture, this ware is the typical characteristic feature of the Chalcolithic cultures of Western and Central India as represented at Ahar, Prakash, Daimabad, Navdatoli etc. This ware is wheel thrown and shows a slight burnishing or polishing. The clay used is well lavidated and the core shows un-oxidized or incompletely oxidized section. The clay seems to have been mixed with fine sand, traces of which can be seen. The shapes represented (Fig. 18, 19, 20) comprise bowl, dish, and miniature vases probably used as table wares. This ware was found in large number at the site in pit nos. 9, 28, 33, 38 and 41. The following select types are illustrated:

**Figure No. 18**

1. Deep bowl with slightly incurved rim with rounded profile, medium fabric, black core.
2. Bowl with sloping shoulders, carinated at the base, medium fabric, smoky core.
3. Bowl with a carination on the outer surface below the rim, fine fabric, smoky core.
4. Deep bowl, slight carination on the outer surface below the rim, fine fabric, smoky core.
5. Bowl with an everted rim, uniform thickness with a grooved collar, medium fabric, black core.

**Figure No. 19**

1. Deep bowl, rounded base, sides getting thinner towards the bottom, medium fabric, black core.
2. Deep bowl with straight sides and rounded bottom.
4. Deep bowl with straight sides, rounded bottom, fine fabric, smoky core.
5. Bowl with a carination on the outer surface below the rim, medium fabric, smoky core.
Figure No. 20

1. Deep bowl with straight sides and rounded bottom, medium fabric, smoky core.
2. Deep bowl with slightly out curved rim and rounded bottom, fine fabric, smoky core.
3. Bowl with incurved rim, uniform thickness, rounded edge, medium fabric, smoky core.
4. Deep bowl with concave body and rounded bottom, fine fabric, smoky core.

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Figure 18: Nawarakheri – Black and Red ware
Figure 19: Nawarakheri – Black and Red ware

Figure 20: Nawarakheri – Black and Red ware
2. **White Painted Black and Red Ware:**

This ware is probably a table ware as the shape shows and is a thin ware of medium fabric, burnished and are black on the inside and at the rim, and the remaining part of the exterior is red. The colour ranges from deep red and tan to black with few sherds of jet black. Besides, few sherds have a greyish surface. These are decorated with paintings in white on the exterior alone and the paintings are confined to the rim portions (Pl. 92 and Fig. 21, 22) unlike the painted ware from Ahar, Prakash, Daimabad and Navdatoli, where the paintings are also found on the interior portion. The painted designs include geometrical design, slashes, row of dots, wavy lines etc.

![Plate 92: Nawarakheri – White Painted Black and Red Ware](image)

The following select types are illustrated:

**Figure No. 21**

1. Lota of medium size with a bulged body having an out turned undercut rim, white painting designs of vertical lines are externally shown.
2. Fragment of a bowl with sloping shoulders, carinated on the outer surface below the edge. The sloping shoulder has a group of slashes painted, fine fabric.
3. Fragment of a deep bowl with sloping shoulders, carinated on the outer surface below the edge. The sloping shoulder has a group of vertical lines painted.
4. Fragment of a bowl with a convex sided body. The paintings on the shoulder are similar with the one described above.

5. Fragment of a globular shaped bowl with featureless rim. The paintings on the shoulder include a row of vertical lines.

Figure 21: Nawarakheri - White Painted Black and Red Ware

Figure No. 22

1. Fragment of a deep bowl with straight sided and is painted with group of vertical lines, fine fabric.

2. Similar to the above.

3. Fragment of a bowl with sloping shoulder, carinated on the outer surface below the edge. The sloping shoulder has a group of vertical lines painted.

4. Fragment of a globular shaped bowl with featureless rim. The paintings on the exterior are of double lined diamonds.

5. Shape is similar as above with design of concentric triangle.

6. Fragment of a bowl with sloping shoulder, carinated. The sloping shoulder has a group of four dots in a line, fine fabric.
3. **Black Ware:**

This ware (Fig. 23, 24 and 25) resembles the black and red ware, wheel thrown and shows slight burnishing or polishing. The clay used is well levigated and the core has a thin black in colour which is compact and similar to black and red ware. The predominant type in this ware is the dishes.

The following selected types are illustrated:

**Figure No. 23**

1. Fragment of a dish with a carination on the body. The rim is slightly incurved, medium fabric.
2. Fragment of a dish with an incurved rim, rounded profile, medium fabric.
3. Fragment of a dish with an incurved rim and rounded profile, medium fabric.
4. Fragment of a deep bowl with a slightly incurved rim and rounded profile, medium fabric.
5. Fragment of a dish with an incurved rim, rounded profile, medium fabric.
Figure 23: Nawarakheri – Black Ware

1. Fragment of a dish with thick rim, black core, medium fabric.
2. Fragment of a dish with an incurved rim, rounded profile, medium fabric.
3. Fragment of a basin with an incurved rim and rounded profile, medium fabric.
4. Fragment of a dish with a featureless rim, rounded profile medium fabric.
5. Fragment of a dish with thick rim, medium fabric, black core.

Figure No. 24
Figure 24: Nawarakheri – Black Ware

Figure No. 25

1. Fragment of a vase with thick prominent rim, medium fabric, black core.
2. Fragment of a vase with a thick rim, medium fabric, black core.
3. Fragment of a dish with featureless rim, slightly incurved, rounded profile, medium fabric, black core.
4. Fragment of an incurved basin with featureless rim, medium fabric, black core.

Figure 25: Nawarakheri – Black Ware
4. Red Ware:

This ware is wheel made and some are handmade thick in section with gritty core. The surface colour shows different shades of red. It is low fired and often shows an unoxidised smoky core. The shapes include vases, lids, basins, dishes, bowls, storage jars, etc.

5. Black on Red Ware:

This ware is made on wheel and is dressed with an orangish-red slip on the outside and in some cases often both on the outside and inside. The ware has a medium to fine core and sometimes it is hard fired and shows a uniformly oxidized core. On the slipped surface are painted designs in thin purplish to brown–black pigment; the tan / red background however predominates (Pl. 93 and Fig. 26, 27, 28, 29). The designs present a considerable variety. It varies from a simple decoration as single or multiple bands around the shoulder or neck to an elaborate design employing geometric motives and others.

Plate 93 : Nawarakheri – Black on Red Ware
The following selected types are illustrated:

Figure No. 26

1. Red Ware sherd, thick fabric, having a decoration of chequered pattern.
2. A dull red sherd, thick fabric, fine core, having decoration of latticed diamonds set in a horizontal band at the top; above are two slanting strokes.
3. Dull Red Ware, medium fabric with fine core, having a decoration of a double line cross with single row of dots in between the lines.
4. Dull Red ware, thick fabric, and fine core, with a decoration of a row of hatched diamonds set in bands of two horizontal lines at the top.
5. Red Ware with medium fabric, fine core, with a painting of double line square with circular dots in the middle and a single row of dots in between two consecutive squares.
6. Rim fragment of a vase, painted both internally and externally, medium fabric and fine core. The painting on the interior of the rim portion indicates a wavy line set over a band of a horizontal line and on the exterior is a horizontal line (Cream Slipped Ware).
7. Dull Red Ware, medium fabric, fine core, having a decoration of latticed diamonds.
1. Dull Red Ware sherd with thick fabric, fine core, having a decoration representing groups of wavy vertical lines.
2. Red Ware, thin to medium fabric, fine core, having a group of wavy vertical lines on the body.
3. Red Ware, thick fabric, medium core, having a horizontal wavy line set in between horizontal bands separated above by a band of horizontal lines with slanting row of dots on its top.
4. Thick Red Ware, medium core, with a painting of slanting vertical strokes interspaced by a thick band.
5. Red Ware, thin to medium fabric, fine core having a group of wavy horizontal lines.

Figure 27: Nawarakheri – Black on Red Ware
1. Red Ware vase with medium fabric having a group of vertical lines set in a band of four horizontal lines at the top.

2. Fragment of a Red Slipped vase decorated on the body with a series of smaller vertical strokes set in a horizontal band at the top with slanting strokes atop it. Medium fabric, fine core.

3. Red Slipped Ware, fine fabric and core with a painting of bovids facing in opposite direction with stylized horns.

4. Red Ware with fine fabric and core, having a painting of a stylized vegetative motif.

5. Red Slipped Ware, thick fabric with painting of a slanting ladder resting on a horizontal band.

6. Red Slipped Ware showing a band of horizontal lines with an oblique stroke touching the upper horizontal line.

7. Red Ware with fine fabric, medium section, with a painting of a group of slanting lines issuing from one arm of a triangle.

8. Rim portion of a miniature pot of Cream Slipped Ware thin fabric, fine Core, with a painting on the exterior portion of the rim depicting square blocks.
1. Fragment of a thick Red Ware basin, unoxidised core with painting in the interior comprising group of vertical slashes over two horizontal parallel bands, below it is a mountain range (?).

2. Red Ware, medium fabric, fine core with paintings on both interior and exterior. The exterior painting shows row of hatched diamonds set in between horizontal bands and the interior shows vertical strokes on the rim.

3. Red Ware, medium fabric, fine core with paintings on the interior and exterior. The exterior shows parallel bands and the interior shows a wavy line on the rim.

6. Red Slipped Ware:

Next to Red Ware is the Red Slipped Ware predominating in the site. The colour varies from orangish-red to red / tan. The slip applied is both thick and fine. The common shapes are dishes, bowls, stand with hollow body (Pl. 94), basins, vases etc.
7. **Grey Ware:**

Compared to other wares the occurrence of Grey Ware (Fig. 30) is less. It is well fired, with medium fabric, fine section, mostly represented by high necked *lotas* with carination on the shoulder.

The following select types are illustrated:

**Figure No. 30**

1. High necked *lota* of Grey Ware with carination on the shoulder, medium fabric and fine core.
2. A significant shape of the Red Slipped Ware is a stand like object with a hollow body and splayed top and bottom. The purpose of this is not clear. But from the position of its find it is probably used as a ritual object.
8. Cream Slipped Ware:

As compared to the other wares, this ware is represented by a very few shreds with medium to fine core and fabric. The surface of the pottery is buff and painted in brown. The paintings are confined to both the interior and exterior portion of the rim and neck. Most of the pots are miniature in shape and the paintings mostly include geometric designs (Pl. 95 and Fig. 31). This ware has been reported from Navdatoli, Kayatha etc.
1. Rim portion of a miniature pot, thin fabric, fine core with a painting indicating converging lines with dots in between beneath a band of two horizontal lines on the exterior and the interior has vertical strokes.

2. Rim fragment of a vase, fine fabric, well burnt, the painting on the exterior includes two rows of horizontal dots set in between a bands of lines.

3. Fragment of a pot with the painting of a group of horizontal lines on the exterior.

4. Fragment of a vase with concentric circles atop two parallel bands.

5. Fragment of a bowl with latticed diamonds above two horizontal lines.

6. Neck portion of a bowl with two parallel horizontal lines.

7. Fragment of a vase, the exterior showing two horizontal bands.

8. Rim portion of a deep bowl, medium fabric, and fine core with paintings of criss cross design set in a band of two horizontal lines.

9. Fragment of a bowl with a triangle atop a horizontal line.

10. Fragment of a miniature pot with a horizontal line issuing beneath which are two vertical lines.

11. Neck portion of a vase, the exterior painting shows latticed diamonds set in a band of three horizontal lines at the top.

Figure 31: Nawarakheri – Cream Slipped Ware
Incised Designs:

Mostly found on the thick red ware sherds, the incised designs comprise a major bulk of the decorated pottery (Pl. 96 and 97). The incised designs (Fig. 32, 33, 34) are mostly found on the storage jars and large vases. Some of the selected and commonly occurring designs are listed below.

Plate 96 : Nawarakheri – Incised Designs

Plate 97 : Nawarakheri – Incised Designs
1. Fragment of a storage jar of thick red ware, has an incision of double line diamonds with the empty spaces set in by a band of beaded design at the top.

2. Fragment of storage jar of thick red ware, oxidized core. It has a series of small triangles above and below which a series of concentric triangles separated by a horizontal line.

3. Fragment of a storage jar of thick red ware has an incision of thick single line diamond.

4. Fragment of a storage jar of red ware having an incision of herring pattern.

5. Red ware of medium fabric showing an oxidized core, having a herring bone incision pattern.

6. Red ware of medium fabric showing an oxidized core. It has an incision of chevrons.

Figure 32: Nawarakheri – Incised Designs
1. Fragment of a storage jar of thick red ware showing an oxidized core. It has criss-cross incised design on the body.

2. Fragment of a storage jar of thick red ware oxidized core has a criss-cross incision on the body.

3. Fragment of a storage jar of thick red ware, has an incision of double line diamond set-in by a ridge of beaded design at the bottom.

4. Fragment of a storage jar of thick red ware, oxidized core and has an incision of single line diamonds with the empty spaces set in by a ridge of beaded design at the top.

Figure 33: Nawarakheri – Incised Designs
Figure No. 34

1. Red ware of medium fabric with a herring bone incision pattern.
2. Red ware of medium fabric having two rows of finger nails impressions on the body.
3. Fragment of a storage jar of thick red ware having an incision of double line crosses.
4. Fragment of a storage jar of thick red ware having a row of nail impressions below which is a criss-cross incised design.
5. Fragment of a smoky red ware of medium fabric. It has a nail impressed sigma design.

Figure 34: Nawarakheri – Incised Designs
Graffiti Marks:

Along with the wares described above pot-sherds were found having graffiti marks mostly on the Black and Red Ware. The Graffiti marks (Fig. 35 and Pl. 98) include horizontal lines, vertical lines, crosses, vegetative motifs etc.

Figure 35 : Nawarakheri – Graffiti Marks

Plate 98 : Nawarakheri – Graffiti Marks
Other Finds

A. Blades and Microliths:

This industry is one of the characteristic features of the Central Indian Chalcolithic cultures. This site has yielded a good number of blades, flakes, cores and many finished artefacts. The raw material used for their manufacture is mostly on chalcedony and a few specimens on chert have also been recovered. The predominant occurrence of the serrated blades at the site is significant. The serrations are mostly close-set and looks like a present day saw in a miniature form. Large numbers of parallel sided blades without any retouching are also encountered at the site. Besides these, the microliths at Nawarakheri include lunates, triangles, points, backed blades etc. Large numbers of debitage do indicate that the tools were manufactured at the site. The raw materials in the form of gravels are available in plenty on the Narmada river bed.

Besides microliths, the site has also yielded the evidence of heavy-duty stone artefacts on quartzite which includes scrapers, cores, flakes, utilized flakes etc. Raw materials in the form of cobbles are also available on Narmada river bed. It is interesting to note that the occurrence of the heavy-duty stone artefacts of quartzite is a characteristic feature of the Chalcolithic culture of this region which has already been noticed in other excavations at Pipri, Utawad in West Nimar district and Khaparkhera in Dhar district.

B. Querns, Pestles and Mullers:

The excavation has yielded two querns of basalt which are broken, five pestles (two of basalt and three of quartzite) and three mullers (one of basalt and two of quartzite). The other stone objects include stone balls of spheroid in shape with pecking marks on the surface. One of the querns has a multiple thermal fracture being associated with the hearth activity.

C. Beads:

Sixty beads of various materials have been recovered from the excavations. The material used for the manufacture of these beads include terracotta (Pl. 102), shell (Pl. 101), carnelian, chalcedony, chert, jasper (Pl. 100), steatite, ivory, paste, serpentine and copper. The represented shapes include circular, bicone, cylindrical, square and
hexagonal. The etched carnelian beads (Pl. 99) show the designs of concentric squares and a wavy line set in between the two horizontal lines.

The selected examples are listed below:

Plate 99: Nawarakheri – Etched Carnelian Beads

1. Carnelian: Circular, Etched on both the sides – A Wavy line set in between the horizontal lines.
2. Carnelian: Circular, Etched on both the sides – Concentric squares.
3. Carnelian: Circular, Etched on both the sides – Concentric squares.

Plate 100: Nawarakheri – Beads on Semi-Precious Stone

1. Carnelian: Square shaped, square cross section.
2. Carnelian: Square shaped, square cross section.
4. Carnelian: Square shaped, square cross section.
5. Carnelian: Short barrel, circular cross section.
7. Ivory: Eye bead, lenticular cross section.
Plate 101: Nawarakheri – Shell and Ivory Beads

5. Ivory: Long barrel, circular cross section.
7. Shell: Disc-shaped, circular cross section.
10. Shell: Disc-shaped, circular cross section
1. Terracotta: Short barrel, circular.
2. Terracotta: Short barrel, circular.
3. Terracotta: Short barrel, circular.
4. Terracotta: Short barrel, circular.
5. Terracotta: Fragmentary, spherical with punctures in rows.
7. Terracotta: Fragmentary, spherical with punctures in rows.

D. Bangles:

More than thirty bangle fragments - 28 of shell, 4 of copper and 1 terracotta were recovered from the excavations. The shell bangles (Pl. 103) were mostly indented and in some cases nail impressed designs are also found.

The selected examples are listed below:
1. Shell: Bangle piece with indented design.
2. Shell: Bangle piece with raised central portion.
4. Shell: Bangle piece with indented design.
5. Shell: Bangle piece with nail impressed design.
7. Shell: Bangle piece with indented design.
E. Terracotta Objects:

The excavations have yielded four terracotta figurines, of which three are broken. Only one specimen is intact which represents a dog (Pl. 104). Other objects include ear studs, bangle pieces, wheels, hop-scotches, and beads. Some of these beads bear decorative features such as punctured and incised designs.
F. Copper Objects:

An intact specimen of fish hook, three ear rings (Pl. 105) - one of which is gold plated, antimony rods (Pl. 106) and a few bangle fragments constitute the metal objects.

The selected examples are listed below:

Plate 105: Nawarakheri – Copper Ear Ring

1. Ear ring, Circular cross section and is gold plated.
2. Ear ring, Circular cross section.

![Image of copper ear rings](image)

Plate 106: Nawarakheri – Antimony rod and fish hook

1. Antimony rod, circular cross section, tip broken.
2. Antimony rod, circular cross section, tip broken.
3. Antimony rod, circular cross section, broken at either ends.
4. Fragmentary ear ring, circular cross section.
5. Fish hook, circular cross section.
Bone Objects:

The bone objects (Pl. 107 and 108) from the site include an ear stud, an unfinished bead besides some tools. An outstanding find from the site is an ear stud of spool shaped- both ends of which were pierced for the string to pass. Six bone tools mostly fashioned on splinters were found whose edges and apices were sharpened for use. All the tools are highly incrusted with CaCO₃ on the surface. Besides an ostrich egg shell piece has been recovered from the surface.

The selected examples are listed below:

Plate 107

1. Ear stud, spool shaped, circular cross section, both ends pierced.
2. Ostrich egg shell piece.
3. Unfinished bead, bicone, circular cross section having a herring bone incision set in between two horizontal lines.
1. Point made on extremity of a long bone.
2. Unfinished point prepared by chiselling an antler piece.
3. Point made on shaft of a long bone.
4. Point made on shaft of a long bone.
5. Point made on extremity of a long bone.

**Highlights of the Excavations:**

The evidence so far revealed from the excavations of the Chalcolithic settlement at Nawarakhari has remained very encouraging. Some of the noteworthy features which make Nawarakhari significant are as below:

1. The evidence of dwelling pits as revealed from the excavations at Nawarakhari are almost same like that of dwelling pits found at Pipri and Utawad. But one of the unique features of these dwelling pits at Nawarakhari is that one of the dwelling pit floors contains a unique type of oven not known from anywhere. Besides, the use of fire on the floor of the dwelling pit to keep the inside temperature warm during cold season, is noteworthy. Moreover the use of the
space in the dwelling pit and within the habitation area as evidenced at Nawarakheri is significant for understanding the intra-settlement pattern.

2. The spatial distribution of various ceramic types within the site is significant. Further analysis of distribution pattern of ceramic types would certainly establish either two different cultural phases within Chalcolithic or two different functionally significant activity areas within the site.

3. Various ritual pits as identified at the Nawarakheri are significant in understanding ritual customs of Chalcolithic people.

4. The evidence of butchering refuse of a single animal as unearthed from this site is noteworthy as it is rare find from any Chalcolithic site in the area.

5. The ceramic industry from Nawarakheri shows a marked difference from the other Chalcolithic cultures of Central India, hence shows a distinctive ceramic assemblage confirming for the emergence of a new Chalcolithic culture so far known in this area. The Nawarakheri ceramic industry is characterized by the occurrence of the white painted black and red ware- painting being only on the exterior surface, red slipped stand with hollow stem, certain typical incised design patterns, red slipped globular wide mouthed vessel with ripple designs on the upper portion of the body etc which are also found in the sites located upstream of Narmada from Nawarakheri. In contrast to this these ceramic types which are typical to Nawarakheri are completely absent in the sites located west of Nawarakheri along the River Narmada.

6. Use of microliths along with heavy-duty quartzite artefacts is significant as it is the typical characteristic feature of the Chalcolithic culture in the area. However, the occurrence of large amount of serrated blades is noteworthy. This tool type is commonly associated with all the Chalcolithic sites located along Narmada, upstream of the present site; whereas it is uncommon in the lithic assemblage associated with the Chalcolithic sites located downstream of Narmada from Nawarakheri.
7. The analysis carried out on vertical dispersion of artefacts in black soil shows that artefacts from the cultural debris can percolate inside black soil up to a depth of 40-50 cm and sometimes beyond this up to a depth of about 1 metre.

From the cultural material particularly ceramic assemblage and microliths so far recovered from Nawarakheri, it is clear that it forms a distinct Chalcolithic culture from the earlier known sites located west of this. Further its spatial distribution pattern shows that this culture spreads almost up to Navdatoli on the east. Hence Nawarakheri site is significant in its location which forms the demarcation between two Chalcolithic cultural zones. Further study would only establish the time and space relationship between east and west.