



National Seminar
on
ROCK ART OF CENTRAL INDIA
With Special Reference to Madhya Pradesh
(5th -7th December, 2017)



Organised by
Indira Gandhi National Centre for the Arts (IGNCA), New Delhi
in collaboration with
Indira Gandhi Rashtriya Manav Sangrahalaya (IGRMS), Bhopal



Battle Scene, Bhimbetka, Madhya Pradesh



Rock Art of Central India with Special Reference to Madhya Pradesh (A National Seminar)

(5th -7th December, 2017)



Organised by
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS, NEW DELHI
in collaboration with
INDIRA GANDHI RASHTRIYA MANAV SANGRAHALAYA, BHOPAL



National Seminar



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This Brochure has been prepared on the occasion of
Rock Art of Central India with Special Reference to Madhya Pradesh Seminar

By

Indira Gandhi National Centre for the Arts, New Delhi

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Credits / Support

Dr. Sachchidanand Joshi, Member Secretary (IGNCA), New Delhi

Dr. Sarit Kumar Chaudhuri, Director (IGRMS), Bhopal

Seminar Convener

Dr. B. L. Malla

2017

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Indira Gandhi National Centre for the Arts, New Delhi

in collaboration with

Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal



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Indira Gandhi National Centre for the Arts (IGNCA)

The Indira Gandhi National Centre for the Arts (IGNCA), is visualized as an autonomous centre encompassing the study and experience of all the arts-each form with its own integrity, yet within a dimension of mutual inter-dependence, inter relatedness with nature, the social structure and cosmology.

This view of the arts, integrated and essential to the larger matrix of human culture, is predicated upon the role of the arts as essential to the 'integral quality of a person, at home with himself and society'. It partakes of the holistic world view, so forcefully articulated throughout the Indian tradition and emphasized by modern Indian leaders, especially Mahatma Gandhi and Rabindranath Tagore.

IGNCA's view of the arts encompasses a wide area of studies, such as creative and critical literature, written and oral; the visual arts, ranging from architecture, sculpture, painting and graphics to general material culture; photography and film; the performing arts like music, dance and theatre in their broadest connotations; and all else in festivals, fairs and in lifestyles that has an artistic dimension. It is in the Centre's agenda to explore study and revive the dialogue between India and other countries of the world, in areas pertaining to the arts.

The uniqueness of IGNCA's approach to the arts lies in the fact that it does not segregate the folk and the classic, the oral and written, the aural and the spoken, and the ancient and the modern. Here, the emphasis is on the connectivity and continuity between the various fields that ultimately relate human-to-human and human-to-nature.

IGNCA manifests its academic, research work in its publications, international and national seminars, conferences, exhibitions and lecture series. Schools and other educational institutions are within the focus of the outreach programme of the IGNCA.

To fulfill the objectives outlined in the conceptual plan of IGNCA and its principal aims, its functions are organized through five divisions that are autonomous in structure but inter-locked in programming.

The Kala Nidhi Division comprises a Reference Library of multi-media collections, which includes printed books, slides, microfilms, photographs and audiovisual material, a conservation laboratory, a multi-media unit and the Cultural Archives.

The Kala Kosha Division undertakes fundamental research and investigates the intellectual traditions in their dimensions of multi-layers and multi-disciplines. As a research and publication division, it endeavors to place the arts within the integral

framework of a cultural system, combining the textual with oral, the visual with the aural and theory with practice.

Janapada Sampada Division complements the programmes of Kala Kosha. Its focus shifts from the text to the context of the rich variegated heritage of the rural and small-scale societies. Its activities focus on the lifestyle study programmes comprising the Loka Parampara, which revolves around a community, and the Kshetra Sampada, which revolves round a region. Adi Drishya department of the division has taken up the interdisciplinary studies of the rock art of India very seriously.

The Kala Darshana Division provides a forum for inter-disciplinary seminars, exhibitions and performances on unified themes and concepts. The Cultural Informatics Laboratory (CIL) acts as a focal point for digitization of rare manuscripts, books, photographs, slides and audio-visual collection, not only of IGNCA but also of other organisations working in the Department of Culture.

The Sutradhara Division provides administrative, managerial and organizational support and services to all the other divisions. It has a well developed Media Centre for audio-visual documentation and film-making; Cultural Informatics Lab for production of CD-ROMs, DVDs and developing National Digital Data Bank on culture.

Contributions to Rock Art studies by IGNCA

Rock art study is an emerging discipline in India. IGNCA has initiated many projects/programmes for its study, research and its outreach. A number of Survey and Pilot Study programmes are being organised as a part of IGNCA's National Project on Rock Art of India to encourage the scholars and students to work in this emerging discipline and keep them updated on the status of rock art research in a global perspective and to encourage Indian scholars to take up this new discipline very seriously as it is directly related to the primeval vision of man and is perhaps the first creative act of human being. Its proper study can take our civilization thousands of years back.

IGNCA under its programme *Adi Drishya* department has initiated field documentation at national level for preserving the rock art sites/data, which are otherwise prone to human vandalism and natural factors beyond one's control. While recognizing the importance of rock art for the present generation and posterity, the phase wise field documentation has been planned in different States of India with rock art concentration. The main objective of the project is to make textual, contextual, video-photo documentation and communicate with people in the hinterland for archaeological research, and to build up a bio-cultural map, a mental and ecological atlas of the rock art landscape on the basis of documentation of related folklore and natural and manmade features. Based on this research and documentation etc., the publications are being brought out both in print and electronic media.

As a part of its outreach programme, IGNCA is organising different programmes for capacity building like organisation of special lectures, memorial lectures and orientation workshops for researchers and university students; for creating general awareness among the school/college students and the public at large; temporary and mobile exhibitions, children workshops are being organised at the national/state/international levels. General awareness workshops are also being organised at tehsil/block levels for the local administration and for the community members around the rock art sites.

The impact of the projects/programmes launched and undertaken by IGNCA is immense and overwhelming. It can be assessed by the responses of the children, scholars and general public participating in these programmes/events throughout India. The reviews in professional journals and its wide coverage in both print and electronic media (national/vernacular) are quite encouraging. Some of the universities have started taking up the subject very seriously. Briefly, the goal to be set is not merely the development of a database and multimedia gallery/displays but also to establish Adi Drishya into a school of thought and research on alternate means of understanding prehistoric art. For achieving all these goals, the outreach/general awareness programmes, inventorisation and interpretation research of rock art are going on hand in hand.







Concept Note

Rock Art of Central India with Special Reference to Madhya Pradesh

Bansi Lal Malla

Indira Gandhi National Centre for the Arts (IGNCA) has conceived a major academic programme, which relates to exploring artistic manifestations emanating from man's primary sense perceptions. Amongst the senses that lead to aesthetic experience are vision (*Drishya*) and hearing (*Shravya*). The rock art forms a crucial component of the *Adi Drishya* programme. It is concerned with man's creativity across time and space and civilizations and cultures through the perception of the sight. Interestingly, the art forms created by the prehistoric people are conceptually equivalent to those created in recent times indicating that human cognition and symboling activity, as well as anatomy, were so called modern by that time. Thus, the origin(s) of art would have been much more ancient that lie within Africa, before worldwide human dispersal.

Rock art is a collection of diverse categories of representations covering symbolic, artistic, magico-religious and socio-economic components of human culture from the prehistoric to modern age. Rock art is a form of historical record that helps us to understand the development of artistic and cultural traditions and belief systems in various ecological niches at various chronological contexts. It cannot be studied in isolation; it has been related to its cultural, ecological and chronological contexts to understand its meaning and significance. Rock art of India can be better understood through studies focusing on theoretical perspectives. It represents the development of cognition and also reflects the variation in the cognition of different phenomena.

There is no universal method for interpretation of rock art. In rock art studies the subjectivity always exists, leading to speculative identifications and interpretations. Logical interpretations of the message intended to be conveyed by the authors of rock art need to be done quite precisely without any preconceived ideas or bias. Rock art, an important cultural heritage and universal phenomenon, has survived long period of human history and forms an invaluable source for understanding the human mind and its evolution through course of time. To understand the rock art in context scientific and systematic documentation, descriptions as well as theoretical and cognitive approaches are necessary.

IGNCA has been organising both national and international seminars under its *Adi Drishya* programme from time to time to address different aspects related to rock art documentation, its conservation, dating and its interpretation in order to remain updated with recent trends of researches in these fields. In this regard IGNCA has planned to hold national seminars on the subject region wise to highlight the regional/ local idioms and their importance. The present seminar is also being organized on the same lines in which the deliberations therefore may address important issues related to theoretical as well as cultural resources associated with rock art of central India with special reference to Madhya Pradesh, its research, status of conservation, its significance in ethno-archaeological context and inventorization of rock art sites of the region. Central India is one of the richest zones for prehistoric rock art in India. The highest concentration of rock

art sites are situated in the Vindhya, Satpura ranges. The state of Madhya Pradesh is very rich as it has some of the finest rock art treasures not only in India but also in the whole world. Dr. V. S. Wakankar, the father of Indian Rock Art had discovered several hundred rock shelters in Central India. The most important of his discoveries is Bhimbetka in Madhya Pradesh (A UNESCO World Heritage Site). The Pachmarhi Hills and the surrounding Mahadeo hills are also rich regarding rock art treasure in the state; these hills are located in the Satpura ranges and are thickly vegetated with rich and diverse floral and faunal life. Largely, we account for a comprehensive understanding of the occurrence of rock art as a universal phenomenon.





Programme Schedule

Seminar Sessions

Venue: Indira Gandhi Rastriya Manav Sangrahalaya (IGRMS)
Shymala Hills, Bhopal, Madhya Pradesh

5th December, 2017

Registration: 10.00 am - 10:30 am

Inauguration: 10:30 am - 11:30 am

| | |
|-----------------------------|---|
| Chairperson: | Prof. Rahman Ali |
| Chief Guest: | Prof. Pramod K. Verma, Vice Chancellor, Barkatullah University, Bhopal |
| Welcome Address: | Prof. Sarit K. Chaudhari |
| Introducing Seminar: | Dr. B. L. Malla |
| Inaugural Address: | Dr. Narayan Vyas |
| Chairperson Address: | Prof. Rahman Ali |
| Vote of Thanks: | Dr. Surya Kumar Pandey |

Tea Break: 11:30 am - 11:45 am

SESSION I: 11: 45 am-1:30 pm
Chairperson: V. H. Sonawane

Petroglyphs in Central Indian Rock Art
Prabash Sahu

Rock Art of Central India with Reference to Madhya Pradesh
G. L. Badam

Buddhist Monastic Establishments on Rock Art Sites of Central India
S. S. Gupta

Lunch Break: 1:30 pm- 2:30 pm

SESSION II: 2:30 pm - 5:00 pm
Chairperson: Rahman Ali

भोपाल क्षेत्र की महत्वपूर्ण शैलचित्र कला केंद्र
नारायण व्यास

Rock Art Heritage in Madhya Pradesh: Special Reference to IGRMS
P. Sankara Rao, K. Seshadri, Sarit Kumar Chaudhuri

Revisit of Rock Paintings of Nagori Hills Near Sanchi
M. C. Joshi, Narayan Vyas

A Comparative Study of Select Rock Art Sites in the Central Narmada Basin, Madhya Pradesh
Parth R. Chauhan, Lamminthang Simte, Prabhsimrandeep Kaur, Shubham Pal

Rock Art of the Vindhya Basin, Central India
Ravi Korisettar

6th December, 2017

SESSION III: 10:30 am - 1:00 pm
Chairperson: Ravi Korisettar

Painted Rock Shelters Around Gwalior
S. K. Dwivedi

Rock-Art Sites in Chanderi Tehsil of Ashok Nagar District (M.P)
Alok Shrotriya, Yadav Rakesh Parasnath

Cultural Depiction in Rock Art of the Shelter of Yogini Mata, Sirmour, Rewa
Neha Singh

“मानवीय चेतना का विकासात्मक अध्ययन” सतना जिले के शैलचित्र के संदर्भ में
पुष्पेन्द्र कुमार नंदन

Painted Shelters in Dharkundi, Madhya Pradesh
Meenakshi Dubey-Pathak

Lunch Break: 1:00 pm - 2:00 pm

SESSION IV: 2:00 pm - 5:00 pm
Chairperson: S. B. Ota

Research Work on Rock Paintings of the S-Belt
O. P. Mishra, Pushpa Tiwari, Vijay Mishra

Chalcolithic Interlude in the Rock Art of Gwalior Chambal Region
R. P. Pandey, Sandhya Pandey

Tangible and Intangible Elements in the Rock Art Imagery of Madhya Pradesh
Somnath Chakraverty, Arpita Pandit

Ethno Rock Art: Folktales of Kaimur Inhabitants about Caves and Rock art
Sachin Kr. Tiwary

Head Hunters in the Rock Art of Pachmarhi Hills
Meenakshi Dubey-Pathak

Decoding Rock Art of Madhya Pradesh: A Revelation of Periodic Ethno- History
Somnath Chakraverty

Ethno-archaeological Analysis of Recent Discovery of Rock Art Site, Ramgarh Region
(Jharkhand)
Ganga Nath Jha

7th December, 2017

SESSION V: 10:00 am - 1:00 pm
Chairperson: S. K. Dwivedi

Understanding Technique of Making Petroglyphs in Ladakh, Jammu & Kashmir
S. B. Ota

The Landscape of Rock Art and its Distribution Pattern in Madhya Pradesh Delineating;
What Causes Concentration? An Analytical and Interpretative Approach
Somnath Chakraverty, Ruman Banerjee

Augmentation for Development and Promotion of Bhimbetka- A UNESCO World Heritage
Site
Ram Krishna

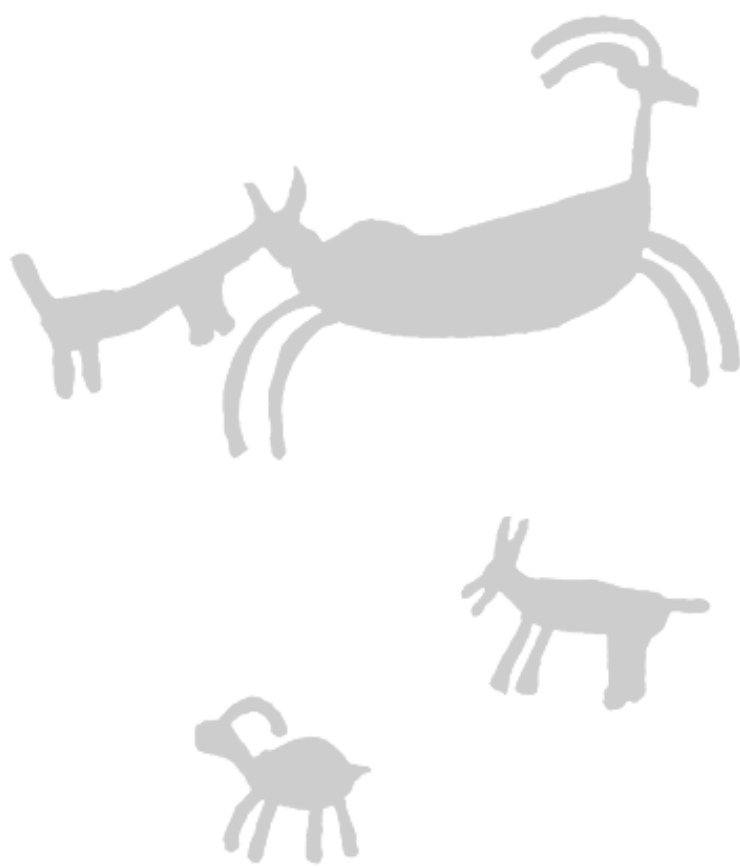
Ritually Vandalized Rock Art Sites in MP
Meenakshi Dubey-Pathak

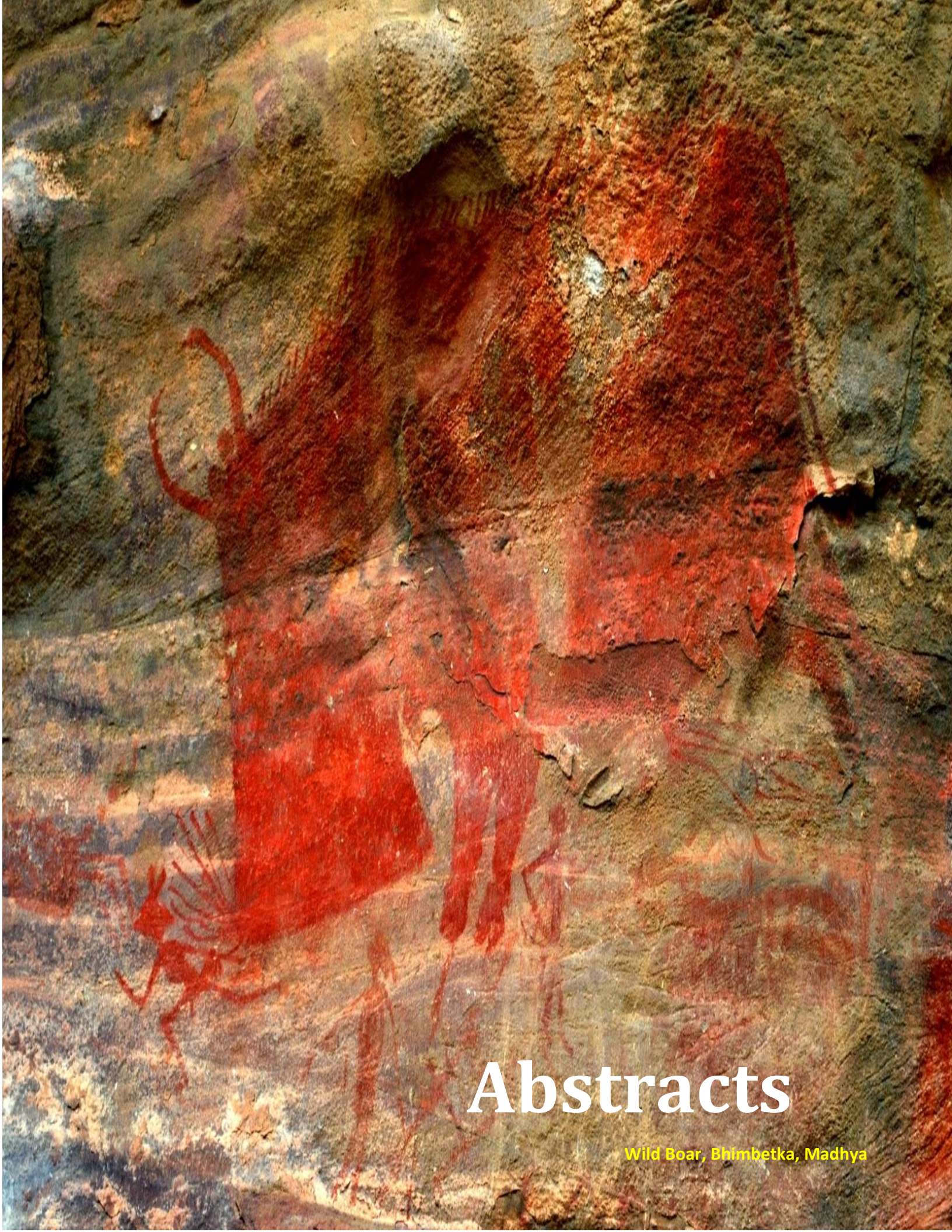
Lunch Break: 1:00 pm - 2:00 pm

Open Discussion: 2:00 pm- 3:00 pm

VALEDICTORY: 3:00 pm -4:00 pm

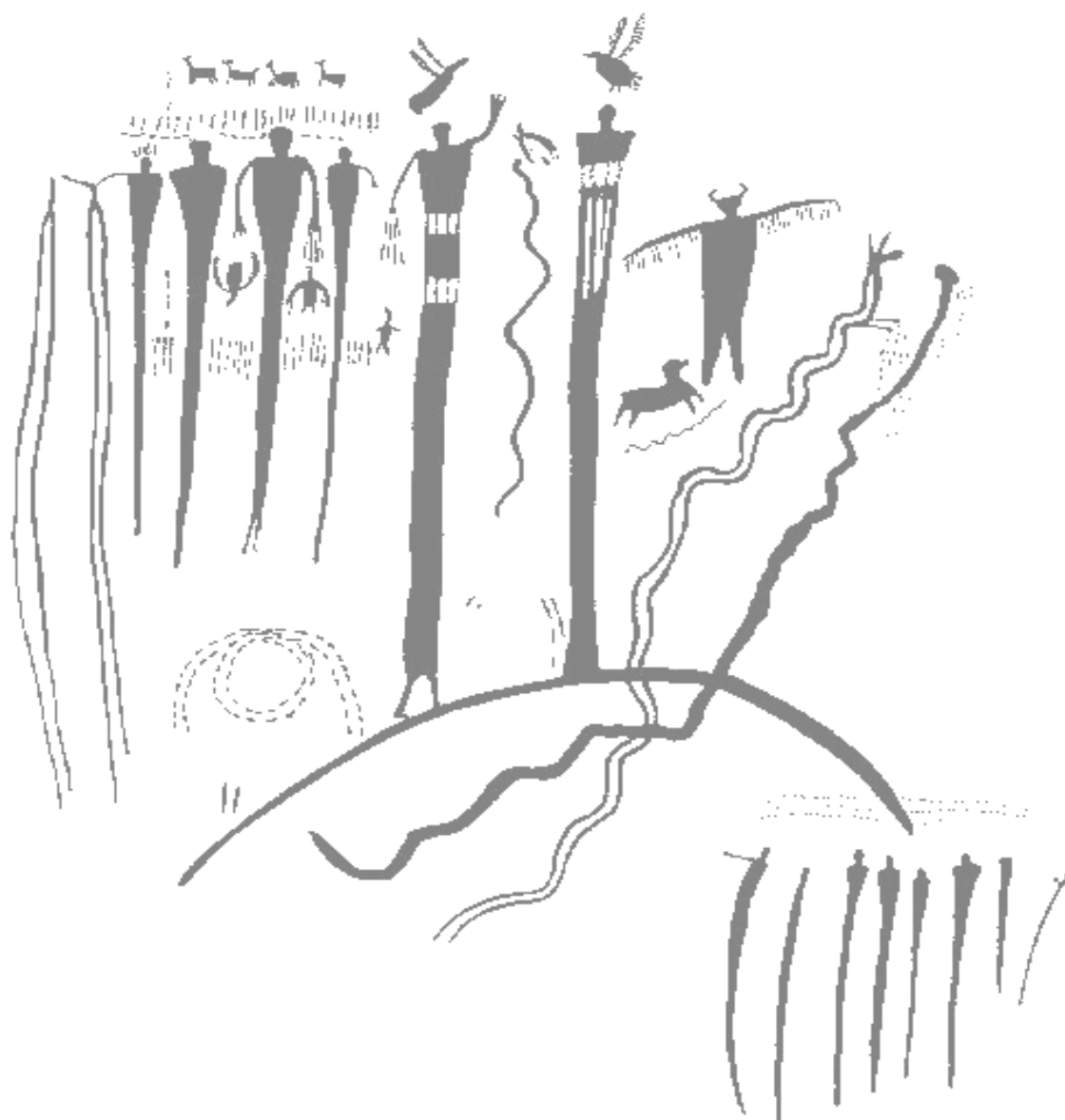
Address by: V.H. Sonawane





Abstracts

Wild Boar, Bhimbetka, Madhya





Petroglyphs in Central Indian Rock Art

Prabash Sahu

Rock art sites have been reported from different geophysical zones of India and the largest concentration documented in the Central India specifically in the state of Madhya Pradesh. The rock art in the region comprise both naturalistic and abstract motifs executed in the ceiling, walls and floor of the rock shelters in the form of pictographs or petroglyphs. Different varieties of petroglyphs executed by engraving, pecking or bruising adorn those shelters. Cupules which are considered to be the earliest form of rock art are recorded from the sites like Bhimbetka, Daraki-Chattan and Indragarh. The forms of petroglyphs are nearly absent but for a few bruising from Bhimbetka. The entire scenario changed with the discovery of 247 decorated rock shelters in the Gawilgarh Hills falling within the revenue jurisdiction of the Atner and Multai tehsils of Betul district of Madhya Pradesh. These shelters divided into twenty one groups are bedecked with petroglyphs and pictographs. Petroglyphs including engravings, pecking and bruising have been noticed in few of the shelters. Petroglyphs comprise cupules- deep and shallow, pecking, engravings, deeply engraved into the rock surface, most commonly depicting groups of *Gaur* (*Bosvelgaveusgaurus*), in various moods and activities, like grazing, running, climbing a slope and indulging in playful pranks; other herbivores like bull, *chausingha* and deer, *vulva*, *jungle* scene also find prominent place in the subject repertoire. The present paper intends to highlight these forms of rock art in a holistic manner within the known confines of chrono-cultural contexts.

***Dr. Prabash Sahu**, completed his Post Graduation in Ancient Indian History, with specialisation in Archaeology from the Department of History, University of Sambalpur, Odisha, he did the Post Graduate Diploma in Archaeology from the Institute of Archaeology, Archaeological Survey of India, New Delhi and he did his Ph.D from the Rashtrasant Tukdoji Maharaj Nagpur University, Nagpur. On having joined the Archaeological Survey of India, he was posted initially to the Archaeological Museum, Halebidu and Karnataka and later to the Excavation Branch I, Nagpur. After having served for sixteen years in the Archaeological Survey of India, Dr. Prabash Sahu joined the Department of Ancient Indian History, Culture and Archaeology, Rashtrasant Tukdoji Maharaj Nagpur University, Nagpur as an Associate Professor in October 2013. He is an avid student of archaeology, having a very rich experience of at least a dozen excavation and archaeological field investigations, is an active member of esteemed organisations like the IAS, SOSA, RASI and has published more than one score papers in various national and international publications. He has also made valuable presentations in various seminars and workshops.*

Dr. Prabash Sahu

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Rock Art of Central India with Reference to Madhya Pradesh

G. L. Badam

The Central Indian region abounds in the richness of cultural heritage and archaeological monuments including rock art. Along with South Africa and Australia India stands distinct in concentration and diversity of rock art so much so that Rock Art has come to be recognized as an independent subject in Art, Archaeology and Ethnography.

This presentation documents the rock art of Central India including Madhya Pradesh and Chhattisgarh with brief comments on the other rock art sites in the state like Pachmarhi, Mandasaur and Adamgarh etc. Multidisciplinary approaches have been applied throwing light on the geological and geomorphological aspects, palaeo-ecological inferences, chronological implications of the faunal remains, degree of weathering and taphonomy, dating techniques, study of cupules etc. besides data on a few sites excavated by the author. Aspects of preservation and conservation of the sites have been stressed with various methodologies. Comments on the cognitive aspects of rock art have also been added to widen the scope of rock art research in recent decades.

***Dr. G. L. Badam** has research and teaching experience of 40 years in Palaeontology, Geology, Geoarchaeology, and Rock Art. During the last decade or so he has directed his attention to Rock Art in Central India particularly Madhya Pradesh and Chhattisgarh as part of the major research projects initiated by the Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal, Directorate of Archaeology and Museums, Raipur and the Indira Gandhi National Centre for the Arts, New Delhi. He was conferred the first Prof. P. E. P. Deriyaniigala Memorial award by the International Association for Asian Heritage in 2012, and was also Sectional President (Archaeology) of the Indian History Congress in 2014.*

Dr. G. L. Badam

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Buddhist Monastic Establishments on Rock Art Sites of Central India

S. S. Gupta

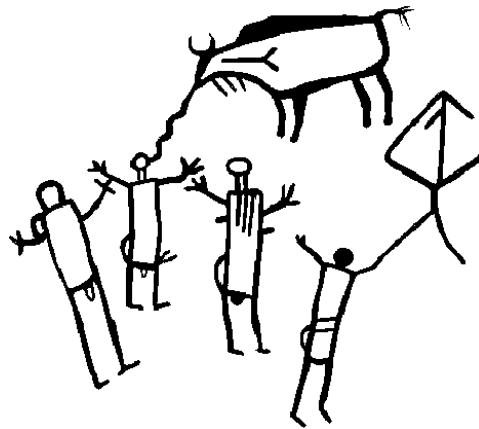
Central India is dotted with a number of rock art sites revealing Buddhist Monastic remains manifesting the rain retreat period of the mendicants. The sites are marked with their seema rekha or boundary wall enclosing the rock shelters paved and enclosed with hammer dressed stones. The shelters depict Buddhist structures, symbols and epigraphical records on their walls and ceilings. Besides, Buddhist structures are found encompassed with these sites. The whole landscape has been exploited by the Buddhist monks as it was ideally suited to their reclusive dwellings in observance of Dhamma initiated by the Lord Buddha.

Dr. S. S. Gupta

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भोपाल क्षेत्र के महत्वपूर्ण शैलचित्र कला केन्द्र नारायण व्यास

भारत की हृदयस्थली मध्य प्रदेश शैलचित्रों के लिए विश्व प्रसिद्ध है। यहाँ लगभग 24 जिलों में 250 से भी अधिक शैलचित्र कला केन्द्रों की खोज की गई है। इनमें भानपुरा(मंदसौर) क्षेत्र, ग्वालियर क्षेत्र, रीवा क्षेत्र तथा भोपाल क्षेत्र महत्वपूर्ण है। इन सभी क्षेत्रों में केवल भोपाल के आसपास ही सर्वाधिक शैलचित्रकला केन्द्र है। भोपाल के अतिरिक्त रायसेन, विदिशा, सीहोर, होशंगाबाद जिले प्रमुख हैं। अभी भी कई ऐसे क्षेत्र हैं जहाँ विस्तृत अध्ययन की आवश्यकता है। शैलचित्रों की खोज का श्रेय वाकणकर, के. डी. वाजपेयी, एस. के. पाण्डे, शंकर तिवारी, नारायण व्यास, गिरिराज कुमार, मीनाक्षी पाठक, एस.एस. गुप्ता इत्यादि विद्वानों को है। इस क्षेत्र के सभी शैलचित्रकला केन्द्र विंध्याचल तथा सतपुड़ा पर्वतमाला में स्थित हैं। रायसेन जिले में भीमबैठका के चित्रित शैलाश्रयों की महत्व देखते हुए इन्हें यूनेस्को द्वारा २००३ में विश्वधरोहर स्थल के रूप में सम्मिलित किया गया है।

भोपाल क्षेत्र में स्थित शैलचित्रों का अध्ययन करने के पश्चात् इनका समय उत्तर पुरापाषण काल, मध्याष्य काल, ताम्राभ्रकाल, इतिहास काल एवम् मध्यकाल निर्धारित किया गया है। फिर भी इनका निश्चितकार्यकाल किया जाना अत्यन्त आवश्यक है। सर्वेक्षण से भी यह ज्ञात होता है कि शैलचित्रकला केन्द्रों के आस-पास स्थित ग्रामों में अभी भी ग्रामवासी अपने घरों में प्राचीन परम्परा का निर्वाहन कर रहे हैं। एवम् उनके पूजा-पाठ के दृष्टों में शैलचित्रकला का प्रभाव है।

प्रमुख शैलचित्रकला केन्द्र:-

1. भोपाल :- दौलतपुर, मनवाभान की टेकरी, भदभदा, श्यामलाहिल्स, धर्मपुरी, शहदकराड़, समरधा।
2. रायसेन :- भीमबैठका, सतकुंडा, खरवाई, उरदेन, रामछज्जा (रायसेन), पैनगवां, सांची, नागौरी, सतधारा, झीरी, जावरा।
3. सीहोर:- कठोतिया, पानगुराड़िया, तालपुरा।
4. विदिशा:- गुफामासेर, नीमखेरिया।
5. होशंगाबाद:- आदमगढ़, पचमढ़ी।

भोपाल के निकट स्थित दौलतपुर तथा समरधा के चित्रित शैलाश्रयों की खोज कुछ समय पूर्व ही की गई है। इनमें पशुचित्रण तथा युद्ध के दृश्य बहुतायत में प्रकाश में लाए गए हैं। फिर भी इन सभी स्थानों का विस्तृत अध्ययन किया जाना अत्यन्त आवश्यक है। मेरा ऐसा मानना है कि हम लोग सर्वेक्षण तथा अनुसंधान कार्य करते ही हैं परन्तु इनका संरक्षण नहीं कर पाते हैं जो कि अत्यन्त आवश्यक हैं।

डॉ. नारायण व्यास वाकणकर शैल कला और विरासत संस्था भोपाल के अध्यक्ष हैं। वे भारतीय पुरातत्व सर्वेक्षण में अधीक्षण पुरातत्वविद थे। उन्होंने ३७ वर्षों तक संगठन के सेवा की भारतीय पुरातत्व सर्वेक्षण में अपने सेवाकाल के दौरान उन्होंने मध्य प्रदेश में साँची, बेसनगर और सतधारा सहित बहुत महत्वपूर्ण पुरातात्विक उत्खनन में महत्वपूर्ण भूमिका निभाई। उन्होंने सांस्कृतिक आदान-प्रदान कार्यक्रम के अंतर्गत भारत-बर्मा परियोजना एवं राष्ट्रीय स्मारक एवं पुरावशेष मिशन में राज्य परियोजना समन्वयक के रूप में महत्वपूर्ण हिस्सेदारी निभाई।

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Rock Art Heritage in Madhya Pradesh: Special Reference to IGRMS

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The significance of rock art studies is found in many states of India, specially in the central Indian state of Madhya Pradesh which is also called “Heart of India” because it has large sites both in terms of number and size. These sites have been recognized in important studies mainly in Art, Aesthetics, Archaeology, Prehistory and Ethnography. The state is blessed with abundant natural and cultural heritage. It is centrally located sharing its boundaries with adjoining states of Uttar Pradesh, Rajasthan, Gujarat, Maharashtra and Chhattisgarh. The state has the second largest geographical area and the maximum forest cover in the country. Most of the rock art shelters are located in the reserved forests of Vindhya and Satpura mountain ranges. These shelters are primarily associated with Stone Age tools (artefacts). Several excavations were conducted in a few rock art sites notably those of Bhimbetka, Kathotia, Adamgarh, Pachmarhi and IGRMS (Shamla Hills) in Bhopal. Large number of painted rock shelters has been reported from this region, their concentration is in the sandstone areas of central India more particularly in Madhya Pradesh. The vital aspects of the life and culture of prehistoric people depicted by these artistic expressions are mirrored on the rock walls and the roofs in caves. These paintings are simple, sharp, energetic, cognitive, and emotional and have environmental influences, it is also related to the technical and productive development of culture. Rock art in the form of paintings, engravings, cup marks etc., which are drawn on rocks and rock shelter panels are one of the most authentic and direct evidence of artistic mind of early man and his life ways. The luxuriant forest hills of central India with its rich fauna and flora acted as an excellent habitation attraction for the prehistoric man. The Present study attempts to explore and describe the spatial distribution of rock art sites in Madhya Pradesh in general, more particularly in IGRMS campus and its interpretation and cultural significance.

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Revisit of Rock Paintings of Nagori Hills Near Sanchi

M. C. Joshi

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Art expression on any medium is a natural taste of human kind. Madhya Pradesh is very rich to have ancient rock shelters bearing early art expressions. By acute study of the rock art in Madhya Pradesh, a complete circuit of rock art centers is observed. Nagori hill is one of them which is located about 1.5 km from Sanchi witnesses this early expression of human feelings and his creativity. In fact, there are many issues in the study of rock paintings in terms of their dating, preservations, etc. However, the most noteworthy factors while studying them may be the documentation part. The categorization may help in dating them to some extent. The great efforts of Cunningham in India in the field of archaeology really inspired so many scholars. Due to lack of facilities many points might have been left but having well equipped with latest devices the present scholars have to take responsibility to document perfectly while dealing with any archaeological matter. Keeping these in view, efforts has been made to document the paintings on Nagori hills.

Nagori is a village on a small hill preserving rock paintings ranging from the Mesolithic to Medieval period. Some of the figures are super imposed. The present paper deals with the detailed documentation including its interpretation. The methodology adopted is direct field survey as well as secondary sources. The present condition of the paintings is alarming and need immediate preservation so that we could save them for future generations. This isolated place was once the great centre of earliest art expression. Most of the figures are painted in red color, but white pigment cannot be ruled out. Typology of the figures includes animal, human, natural scenes etc. The hunting scenes are also noteworthy among all.

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A Comparative Study of Select Rock Art Sites in the Central Narmada Basin, Madhya Pradesh

Parth R. Chauhan

Lamminthang Simte

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Shubham Pal

Given its richness and diversity, the central Indian zone is an important region to study the archaeology of rockshelters. Here we describe and generally compare select rock art sites and site-complexes in the central Narmada Basin including Adamgarh, Bandarjari, Saru Maru, Bayan, Talpura, Chikli, Joshipur, Mandikho and Pachmarhi. Some of these sites were reported earlier and preserve variable evidence of different ages including inscriptions, lithics, pottery and animal bones. We report that, despite their proximity to each other, the sites vary considerably in regards to the density, distribution, themes, styles and spatial locations of the paintings and panels. There is also an uneven pattern of association of lithics (predominantly microliths) with the rockshelters, which generally do not preserve sedimentary accumulation. All sites preserve the standard painting types in various colors including anthropomorphs, zoo morphs, geometric designs, scenes and so forth. Some unique exceptions include life-size human figures, handprints and other features.

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Rock Art of the Vindhya Basin, Central India

Ravi Korisettar

Prehistoric art can be seen on a variety of materials including paintings on pottery, on natural rock surfaces, terracotta figurines, petroglyphs (popularly rock bruising), graffiti on pottery, pictographs, incised animal depictions on stone axe, patterned cupules, cup marks, cross hatches and megalithic memorial structures and anthropomorphic stone figures. They range in age from the Upper Palaeolithic to Early Historic through Neolithic and Iron Age and the cultures belonging to these ages have been well dated. The focus of this study is on pictographs and petroglyphs from select sites in Madhya Pradesh and southern Deccan regions.

The Vindhya Basin rock art stands distinct among all other rock art provinces in India. The Vindhya Basin rock art has been treated as a standard body for tracing regional variation in the narrative themes, techniques of painting and cultural studies. Rock art bodies at Lekhahia, Mohrana Pahar, Bhimbetka, Pachmarhi, Chaturbhuj Nala, Adamgarh, Kathoria, Jhirir etc. reveal a continuum of rock art over time and space in the Vindhya Basin. The region is known for paintings in red and white. Minor variation in the imageries within the Vindhyan rock art has been documented. Distinctive aspects of rock art are presented here.

***Prof. Ravi Korisettar** is former Professor and Head of Department of History and Archaeology, Karnatak University, Dharwad. He is one of the senior most and renowned archaeologists of India. He has contributed immensely for prehistory and rock art of peninsular India. He is the author of several research papers published from India and abroad. At present he is a senior fellow at Dr. V.S. Wakankar Archaeological Research Institute.*

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Painted Rock Shelters Around Gwalior

S. K. Dwivedi

For the studies of Indian art, rock paintings found in the shelters of the vast hill ranges of central India are very important. The significance of these Paintings lies in the fact that how the early man created this beautiful art. Still these are a little understood aspect of Indian art. Their significance for the society is pessimistic and optimistic both. A large number of painted rock shelters are seen in the radius of about 60 Kilometers around Gwalior. Some of them have been scantily studied and a few of them are still unexplored. The sites are namely Gupteshwar, Maddakhoh, Chunakhoh, Mohana, Tikla, Bhau Sahib Ki Samadhi etc. The rock paintings of these sites have a large variety of linear, geometric and anthropomorphic forms. The scenes of hunting, dancing individually and in group, different types of animals like deer, porcupines, donkey, elephant, monkey, boar, wolf, bison and the birds like peacock, crows and cocks are interestingly painted by the early man of this area. The other creatures like serpents, scorpions, fishes and lizards are also the subject of the paintings. Some religious symbols like swastik, sun, moon, panchangula and chakravat has also been depicted in the rock paintings around Gwalior.

This paper aims to draw the attention of art historians towards a scientific study of the vast range of paintings of this area.

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Rock-Art Sites in Chanderi Tehsil of Ashok Nagar District (M.P)

Alok Shrotriya

Yadav Rakesh Parasnath

Madhya Pradesh is very rich in context of Prehistoric Rock-art. Chanderi is a block in Ashok Nagar District of Madhya Pradesh. Rock-art sites like-Nanoun, Thubon and Mamon have been discussed by the scholars in their research. In recent explorations authors have found some more rock-shelters with rock paintings in the area. This paper attempts to describe rock-art sites of Malan-kho, Burhi-Chanderi, Mohanpur Khurd, Bajna, Raja Ki Gufa etc. Geometrical designs, scenes of hunting and food gathering, fishing, day to day activities, group-dance, animal figures, human figures etc. are painted on the walls of the shelter. The location of the rock-shelters, topography, typo-technical attributes and methodology have been elucidated in the paper. Expression and emotions of early Human may be understood by these rock paintings. Human activity, flora and fauna are explained on the basis of available art forms. Attempt has also been made to reconstruct the manifestation through ethnographic analogy.

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Cultural Depiction in Rock Art of the Shelter of Yogini Mata, Sirmour, Rewa

Neha Singh

The study of rock art is considered as the most important element to know about the past because in the absence of literary sources it is the only source through which we know about the life of pre – historic and proto – historic human. There are many rock art sites located in Rewa and its adjoining places which depict the cultural life of early human and among them, there is a great contribution of Yogini Mata rock art site. This site is located in Sirmour on the Rewa – Dabhawara road, which is about 50km from Rewa. There are altogether 5 shelters and among them 3 are painted. The paintings consist of human figures, animal figures, weapons etc. It can be said that shelter no.1 is the most important among all the shelters as it contains large number of figures. The paintings of shelter no. 1, 2 and 3 are of red colour and they are in a very good condition.

The rock painting in the shelter of *yogini mata* site provides a solid platform to know about the culture which was prevalent during that particular region. There are the scenes of battles, hunting, dancing etc. painted on the shelter. Several types of tools and equipments were used by them during the time of battle or other activities. Animals were also painted with human who indicates about the domestication of animals and their service towards human.

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मानवीय चेतना का विकासात्मक अध्ययन: सतना जिले के शैलचित्र के संदर्भ में पुष्पेन्द्र कुमार नंदन

कला का आयाम सार्वभौमिक होता है, जिसका एक विशिष्ट पक्ष चित्रों के माध्यम से रंजित होता है। चित्रकला को कला की काया का नेत्र कहा गया है। अतीत के गर्भ से निकलकर जब यह मानव के सौन्दर्य बोध की प्रथम अभिव्यक्ति के रूप में शिलापट्टों पर अंकित होकर प्रदर्शित होता है, जो स्वमेव महत्वपूर्ण हो जाता है मानव विकास की विभिन्न अवस्थाओं एवं उसकी मानसिक उर्वरता प्रतीकात्मक अभिव्यक्ति का यह एक सशक्त माध्यम है। शैलचित्र प्रागैतिहासिक काल के आदि मानव के जीवन व उसकी संस्कृति एवं वन्य जीव के स्वभाव तथा विकास की दर्पण है। इस समय मानव का जीवन सर्वथा असुरक्षित था और उसे निरंतर प्राकृतिक विपदाओं का भी सामना करना पड़ा, साथ ही हिंसक वन्य पशुओं के आक्रमणों से भी वह अत्याधिक भवभीत तथा अपने समुदाय के अस्तित्व की रक्षा के लिए वह निरंतर संघर्षरत रहा होगा दूसरी ओर उदर-पोषण के लिए भोजन की खोज में विचरणशील जीवन व्यतीत करना उसकी आरंभिक आवश्यकता थी। प्राकृतिक विपदाओं और भूख-प्यास की समस्याओं से संघर्ष करते हुए उसने नदी-घाटियों के बीच वृक्षों से हटकर सुरक्षित आवास के रूप में प्रकृति-निर्मित शैलाश्रयों में शरण लिया, इन्हीं शैलाश्रयों में आदि मानव अपने आप को अधिक सुरक्षित अनुभव किया मानव इन्हीं शैलाश्रयों में अपनी अनुभूति और अभिव्यक्ति को रेखाओं के माध्यम से पूर्ण दक्षता के साथ अभिव्यक्त करने में आदिमानव सफल रहा जिसमें दैनिक जन जीवन, आमोद-प्रमोद, शिकार दृश्य, मानव समूह के संघर्ष, धैर्य और साहस के साथ चेतना और विकास की अकथित गाथाएँ शैलचित्रों में अभिव्यक्त हुई। शैलकला के क्षेत्र में मध्य भारत का अपना एक अति महत्वपूर्ण स्थान है जिसमें विन्ध्यांचल पर्वत श्रृंखलाओं के मध्य सतना क्षेत्र की भौगोलिक संरचना तथा प्राकृतिक अवस्था अत्याधिक आकर्षित होने के कारण प्रागैतिहासिक काल से लेकर ऐतिहासिक काल तक की मानव संस्कृति का रोचक इतिहास प्रकाश में आया है। विवेच्य जिले में भरपूर प्राकृतिक संसाधनों के कारण मानव ने यहाँ के प्राकृतिक निर्मित शैलाश्रयों को अपने अधिवास हेतु चुना जो मानवीय चेतना का विकासात्मक अध्ययन हेतु विशिष्ट भूमिका अदा करते हैं।

प्रस्तुत शोध पत्र इन्हीं विषयों पर विस्तार पूर्वक विनम्र प्रकाश डालने की कोशिश है।

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Painted Shelters in Dharkundi, Madhya Pradesh

Meenakshi Dubey-Pathak

So far, this region was not well known for its rock art sites, perhaps because the area is far from safe and one is not allowed to remain here overnight. I had the opportunity to visit it and make enquiries on the occasion of a military school visit to a temple with an *Ashram*, i.e. a hermitage for Hindu *sadhus* or holy men) That temple had been built in a big open shelter with a large overhang, next to a waterfall and a pool. If there had once been any rock art there, which is quite probable due to its location and the size of the shelter, it was not preserved.

On questioning the head Sadhu about any rock art in the vicinity, he said that he and his companions knew of a few sites and they had been wondering about their purpose. They also told me that out of curiosity about the colours they had tried to rub and wash the paintings with coconut bark and water, but to their surprise the colours had remained intact! After telling them about the history, importance and value of rock art, they agreed to show me some of the rock art sites.

We saw four of them, situated in a dense forest within 3 to 5 kms of the Ashram, under the leadership of a younger *sadhu* called Baba Ramakant. He told us that the shelters' names were *Jogini Ki Gupha* (*gupha* meaning cave and *jogini* meaning holy woman, the English name of those sites would be Cave of the Holy Woman). To distinguish one site from the other, I called them 1, 2 with 2a and 2b, 3 and 4. Thick banyan roots covered extensive surfaces of the walls of almost each shelter.

Dr. Meenakshi Dubey-Pathak is devoted nearly thirty years of her life to the discovery, study, publication, exhibitions, workshops and protection of Indian Rock Art. She discovered dozens of new painted sites, mostly in Madhya Pradesh but also in Chhattisgarh, Ladakh and Rajasthan. She was Internationally awarded the high honour of 'Chevalier des Arts et Lettres' -Knight in the National Order of Arts and Letters- by the French Minister of Culture and Communication in 2014. She has acted as an International Expert for rock art with ICOMOS and UNESCO. She is also in the Bradshaw Foundation Advisory Board (England). She has published many papers and three books.

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Research Work on Rock Paintings of the S-Belt

O.P. Mishra
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The Betwa source region of India is the greatest treasure house of rock art in the world within this region, it is the S-Belt that holds the largest and most extensive repository of rock paintings. This belt of hills is also widely known for the uniqueness of its incomparable paintings. To take an example, Rock Shelter No. STD-8 in the Jaora hills contains the longest rock painting found in India. Depicting a massive wild buffalo, 12ft long and standing 5-6 ft at the shoulder, this magnificent bichrome image delicately done in red and white has become a symbol of national pride.

Also, for the first time in the history of rock shelter exploration in India, a huge painting of a python has been found in Rock Shelter No. STD-7. featuring beautiful geometric designs done in white, red and green colours, the six foot figure also has drawings superimposed on it while eightfoot paintings of a hippopotamus and giraffe have been discovered in D-Jerat and Tassili in Afric, the S-Belt painting of the python is the longest of its kind in the world.

Rock Shelter SK-3 of Kathotia Karad contains the largest known painting of a sarus crane. Done in red colour, the bird measures about seven feet from beak to toes. It is shown with its neck bowed, feeding its two newborn chicks with its beak, which is nine inches long. Its long feet have four clawed toes, three pointing forward and one backwards. Its wings have beautiful designs while its tail looks like a cock's tail.

Several other rock shelters in the S-Belt contain paintings of outstanding quality and value. In the hundred years of rock art explorations around the world nowhere does one find such expressive, dynamic and figures of naked men, dancing and singing. There are also rock paintings of troikas chariots drawn by three horses- the only ones of their kind found in India. One battle scene between two armies graphically depicts the pitiable state of the vanquished kind. And there is also painting in Rock Shelter No. SBW-34 made with 40 hand prints in red colour.

The S-Belt also holds the record for the largest cluster of painted rock shelters found on a single hill. Called Firangi Chabutara, this hill has 132 shelters and also features unique miniature paintings on pebbles embedded in the conglomerate layers of the rock overhangs.

The in-depth analysis of the rock shelters of the Betwa source region has brought to light many new features that have proved extremely useful in dating Indian rock paintings. Several of these rock shelter clusters also served as dwelling places for Buddhist monks in historic times. Thus we come across stupas, reservoirs, walls and other structural ruins in the hills of Bhimbetka, Bineyaka Lakhwar, Baghraj, Dhabala and firangi Chabutara.



Chalcolithic Interlude in the Rock Art of Gwalior Chambal Region

R. P. Pandey
Sandhya Pandey

Gwalior-Chambal region is an important area in Madhya Pradesh and preserve varieties of archaeological evidences. The complete area is drained by Chambal system i.e. its minor and major tributaries. These rivers generally take birth from different hills and after entering into plains have piled up a thick blanket of alluvium. The major portion of the Chambal system is covered with the hill ranges. The exploration conducted by us in the area has evidenced a complete pre-historic cultural sequence right from Lower Palaeolithic to Mesolithic cultures and also rock art. In the hill ranges in the Chambal Valley caves/Rock shelters are formed and have been an ideal abode of early man. Of course early man living in those caves and rock shelters performed various activities. Some of early man's activities are found in form of stone tools and rock art inside the caves.

The area is very rich in rock art. More than hundred caves/rock shelters have been discovered in the area and many of them bear the evidences of rock art. These caves /rock shelters sometimes fully bear paintings and sometimes have only few paintings. These paintings are executed on the walls and ceilings of the rock shelters. A few rock shelters are double storied and bear paintings on single and both the stories.

The paintings are mainly made in red colour while, green, black, and orange colours have also been employed. The subject matter of the paintings are mainly wild animals while human figures in different poses have also been made.

On the basis of stratigraphy, colour scheme and style of paintings, the pre-historic paintings of this region are dated from Mesolithic to Historical periods. Majority of them are of Chalcolithic period which is a new feature in this area.

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Tangible and Intangible Elements in the Rock Art Imagery of Madhya Pradesh

Somnath Chakraverty

Arpita Pandit

In artistic expressions, the intangible heritage is also represented in tangible symbolic forms. Such iconic details are more common in the field of practicing supernatural belief, expressions and performances related to celebrations, oral literature and in such other forms for transmission of inherent ideas.

Tool making is the unique capability of man which initially emerged as an adaptive mechanism for success in sustenance. Material culture include all objects including tools and weapons, other artifacts, dress and ornaments, shelter and all household objects, vehicles etc. manufactured artificially with definite shape and purpose for its use. Reconstruction of prehistoric era, early human activities and opportunities during that unrecorded past is a common arena for research in the field of prehistory, palaeoanthropology and in the field of rock art. In prehistory, generally the indirect evidences such as tools and artifacts, burials etc. are the basic source materials for analyses and analogy. The techno-typological study ultimately converges towards understanding and assessment of their level of skill and probable use and other significances are estimated through logical interpretations and correlations. Such estimations may be 'imposed realities', 'conjectural' and may not be bias-free as the observer's view is a predictable entity from a different level of both time and space. Compared to such indirect and objective archaeological evidences, rock art imagery is relatively more direct, dependable evidence of the past which may reveal the life-opportunities, world view, belief system, norms and aspirations of the society. The visual narrative may explain both of overt and covert aspects, natural and supernatural means for their livelihood. Such interpretations revealing their society and culture are relatively uncomplicated, decipherable when the rock art imagery is realistic or naturalistic. Such sites portray arrangement of panels containing visual narratives and episodes containing arrangement and combination of various figures being based on a common theme. But Non – Figurative motifs, abstraction of forms, signs and symbols coexists in rock art. Interpretation of such symbolic forms and icon is another stump blockade for deciphering rock art.

A thorough quantitative assessment of the rock art imagery from Madhya Pradesh has identified each of the form and its variables on the material culture following detail documentation and cataloguing. It has traced the overall technological level of the society represented in the imagery. The prepared data repository is then compared cross culturally for a comparative assessment with tribal art and other indigenous art traditions. The comparison with other similar sites as well as contemporary ethnographic data is a meaningful effort to trace the affiliation and identical forms, if any. Apparently and hypothetically, majority of the rock art imagery, particularly in India have close affinities with the ethnographic parallels.

Dr. Somnath Chakraverty is an anthropologist, a teacher and scholar who has significant contribution in the field of prehistoric rock art and other indigenous art traditions. Professor Chakraverty completed his B.Sc. Honours, M.Sc. and Ph.D. degrees in Anthropology, all from the University of Calcutta. He received Research Fellowship and grant from the 'Centro Camuno di Studi Preistorici' Brescia; Italy - being supported by UNESCO. The area for the field research was in the Alpine region of Europe. There research and training continued under the supervision of Professor Emmanuel Anati: Director of C.C.S.P, Italy, Professor A. Beltran of the University of Zaragoza, Spain and others.

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Ethno Rock Art: Folktales of Kaimur Inhabitants about Caves and Rock Art

Sachin Kr. Tiwary

Since prehistoric times, people have passed important stories down from generation to generation. Although cultures differed significantly throughout history, many of these oral traditions are similar. The study is based on the author's personal survey from 2009 to 2016 in the region of Kaimur, Bihar state India. Author personally documented several folktales directly related to the rock art sites in the said region. The present conditions of the tribes of Kaimur and even the adjoining plain people of the Kaimur range and their customs, dress, habitations, rituals, mode of worship, behaviour and methods of herding and cultivation remind us of the characteristics of the protohistoric people, and there is enough archaeological evidence to prove all these. This speculation may take us not far removed from the reality and one may hope that in future it will prove to be authenticity.

Khoh is shelter in local language of Kaimur. The region of Kaimur shows a prehistoric base of the religious practices widely prevalent in the region. Present paper is focused on the certain issue like; Tells by the local inhabitants, *Rakat Ke Putaria*, *Khuni Rang* and Hand elbow thumb verses cup mark- post hole, Triangular stone like megaliths, *Guasgir Baba Ka Ashram*. The paper is based on the stories and local beliefs about the art executed on wall, their stories about particular shelters and execution. The folk stories are not fully fitted with the fact about rock art but important as what local believers think about the rock art.

The Kaimur plateau and foothills are predominantly inhabited even now, as before, by aboriginals i.e. tribes and semi-tribes such as the *Oraons*, *Cheros*, *Kharwars*, *Bhuiyans*, *Karias* etc. Significantly, the tradition of painting the wall of their houses still continues, sometimes with the same kind of symbols and patterns seen in the rock paintings, besides some modified ones. Curiously enough, the tradition of colour preparation with the powdered geru (ochre), oil, *sindur* (vermillion), and juice of the bark trees and of beans and other vegetation etc., is prevalent even now amongst the tribal folks of this region.

Sachin Kr. Tiwary, joined Archaeological Survey of India as an Archaeologist in 2009 and since 2016 he is working in Banaras Hindu University, Varanasi as an Assistant Professor. Dr. Tiwary has received Nehru Trust for the Indian Collection at the Victoria and Albert Museum (NTICVA) Award in the year, 2013 on the topic "An Ethno-archaeological Interpretation of Rock Art from Kaimur district of Bihar". He has to his credit more than 40 articles and research papers in International and National Journals two books and many booklets on various topics. He has taken active part in many excavations and has participated in many workshops in India and abroad. Currently he is working on the topic Ethno Rock Art as research areas.

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Head Hunters in the Rock Art of Pachmarhi Hills

Meenakshi Dubey-Pathak

Pachmarhi is a complex of hills, waterfalls, caves and shelters which has made subsistence possible and secure for human beings for the past many thousands of year. The approach to most of the painted rock shelters is very difficult and demands a determined mind and fit body. The author has, in the past 2 to 3 years, discovered twelve painted rock shelters.

The existence of these painted rock shelters was first brought to the notice of D.H. Gordon by GR Hunter in 1932 when he carried out excavations there in 1932 and again in 1934-35. The later excavations revealed that the cultural sequence within this region began during the Mesolithic period. The rock paintings of this area are known to extend from the Mesolithic to the Historic period.

The rock paintings provide further evidence of human sacrifice. These depictions are identical and have been found only in four shelters of the Pachmarhi area.

The author is of the view, that warring factions beheaded the vanquished enemy and carried away the heads as war trophies to show the folk who had stayed behind. There are scenes showing a man holding a human head in one hand and a weapon in the other, and he seems to be running away and looking backwards, giving the impression that he is being chased by the enemy. Such depictions of head hunting are prominent in the shelters.

***Dr. Meenakshi Dubey-Pathak** is devoted nearly thirty years of her life to the discovery, study, publication, exhibitions, workshops and protection of Indian Rock Art. She discovered dozens of new painted sites, mostly in Madhya Pradesh but also in Chhattisgarh, Ladakh and Rajasthan. She was Internationally awarded the high honour of 'Chevalier des Arts et Lettres' -Knight in the National Order of Arts and Letters- by the French Minister of Culture and Communication in 2014. She has acted as an International Expert for rock art with ICOMOS and UNESCO. She is also in the Bradshaw Foundation Advisory Board (England). She has published many papers and three books.*

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Decoding Rock Art of Madhya Pradesh: A Revelation of Periodic Ethno-History

Somnath Chakraverty

The rock art of prehistoric past and tribal art of contemporary periods chronologically rests on two polar ends of an unchanged and evolving oral tradition. The conceptual model on cultural continuum supports the view in developing a technique for experimenting on ethnographic analogy. Such study is to compare early rock art and its analogous practices in tribal communities and among other collateral forms of indigenous art traditions.

Preliterate art, both of past and present forms are marked with certain common features as well as regional concentration and periodic characteristics in Madhya Pradesh. In India, particularly in central part, naturalistic images are mostly portrayed in painted scenes. There, thematic narratives are mostly common. Whereas, in its easternmost borderline repetitive, abstract form of non – figurative motifs, mostly signs and symbols are frequent. In rock art imagery, food collecting stage is noticeably succeeded by pastorals. The economy of settled cultivators is rarely represented directly in the rock art imagery of entire central India. In final sequence, battle scenes depicting inter-ethnic or intra-ethnic rivalry, struggle and conflict became an obsession to the artists. During early historic era several generations had either witnessed or evidently shared such brutal experiences through their oral tradition and art.

Study of rock art is primarily an area for an integrated and multi- disciplinary approach and the focal point is the quest for retrieval of early rock art unveiling all possible aspects of human activities, ingenuity and modifications developed as an adaptive mechanism. In fact, to delineate the preliterate and prehistoric societies in its totality, the study of rock art is perhaps one of the most dependable sources to decipher an authentic, rational and reconstructed history of humankind existed during the prehistoric era and thereafter. Compared to the direct portrayal of life and activities that are common in rock art, studies on the other archaeological evidences such as tool typology, analysis of artifacts etc, are indispensable supportive data that are reasonably hypothetic. Study of Rock Art do not necessarily mean to be an exposition only of a prehistoric society and culture but it is rather a cultural trait in continuum from prehistoric past to the living reminiscent cultures. Analogous form of visual imagery is more common among tribal societies living in relative isolation as also orthodox in maintaining their life activities within traditionally set value-system.

Dr. Somnath Chakraverty is an anthropologist, a teacher and scholar who has significant contribution in the field of prehistoric rock art and other indigenous art traditions. He completed his B.Sc. Honours, M.Sc. and Ph.D. degrees in Anthropology, all from the University of Calcutta. He received Research Fellowship and grant from the 'Centro Camuno di Studi Preistorici' Brescia; Italy - being supported by UNESCO. The area for the field research was in the Alpine region of Europe. There research and training continued under the supervision of Professor Emmanuel Anati: Director of C.C.S.P, Italy, Professor A. Beltran of the University of Zaragoza, Spain and others.

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Ethno-archaeological Analysis of Recent Discovery of Rock Art Site, Ramgarh Region (Jharkhand)

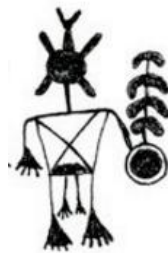
Ganga Nath Jha

The present paper is based on recently discovered Rock painting site '**Likhni**' at Dari Panchayat under Dari Block, Hazaribag, Jharkhand. There are many rock art sites in Jharkhand but '**Likhni Rock Site**' is a new site discovered by the Department of Anthropology, Vinoba Bhave University, Hazaribag. A comparative analysis of the newly discovered site with other rock art sites on the basis of their colours and designs with preliminary research is expressed in the paper. This research paper highlights the preliminary study of rock art design and their colours. It also focuses on activities of the people residing in this region related to rock art.

'Likhni Rock Art' is in diminishing stage due to the dumping yard of the coal excavation area. The present study also highlights the geographical condition of rock art and Cultural activities and Art of the population inhabiting the area. The indigenous people living in this area are unaware about the importance of this '**Likhni Rock Site**' and Cultural Heritage. Due to regional faith they are practicing religious activities at this site and sacred performance and human Vandalism have added to the problems. For the preservation of this rock art site, there is an imperative need of experts and counseling of local people residing in the region. This study highlights the pros and cons of the discovered site in the National and International Scenario and its importance and value by making the indigenous group aware about this Rock Shelter Art.

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Understanding Technique of Making Petroglyphs in Ladakh, Jammu & Kashmir

S. B. Ota

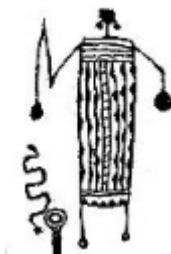
Petroglyphs have been reported and studied in Ladakh since the beginning of 20th century with its discovery by A.H. Francke. Since then, both Indian and foreign scholars have reported a large number of petroglyphs from the length and breadth of the area. Besides reporting of new sites containing petroglyphs, attempts have been made to understand its style, regional variation, chronology, cultural contact and various other related aspects. In spite of all such studies, it is felt that the technique of making petroglyphs in Ladakh has not been properly understood yet. Keeping this in view, the present paper discusses certain observations related to the technique of making petroglyphs that have been made while carrying out intensive documentation work of petroglyphs in Ladakh. Various aspects that have been discussed related to making of petroglyphs include types of battering, density and size of battering, depth of battering etc. Besides, the relationship of weathering rind and the depiction of petroglyphs has also been discussed. The other aspect that has been dealt in the present paper include the method adopted for documentation of petroglyphs which has helped in understanding many other aspects such as relative chronology, technique of making these artistic creations and other related features connected with this form of art in Ladakh.

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The Landscape of Rock Art and its Distribution Pattern in Madhya Pradesh Delineating; What Causes Concentration? An Analytical and Interpretative Approach

Ruman Banerjee

Somnath Chakraverty

The state of Madhya Pradesh, located in the Central region of India hosts most of the rock art sites of the Indian subcontinent. Every district of this state has numerous painted sites and several of those are yet to be explored scientifically. Many sites have so far been explored and documented from this region; however, rock art research community lacks a complete scenario of the data and record, because of the absence of published literature and appropriate digital repositories. Also, why such concentration exists only in this region when compared to adjacent states of India is still unclear. Often rock art researchers have observed that particular themes and its concentration vary in different rock-shelters at particular locations. It seems people visited and revisited the sites over time and chose suitable rock-shelters within the landscape and appropriate locations within the painted canvas to reiterate specific modes of adaptation and survival strategies, depicting hunting-gathering scenes, horticultural scenes, battle scenes, household scenes and other such activities. Neighbouring Uttar Pradesh state provides the evidences of several painted rock art sites, although the data strength is much stronger from Madhya Pradesh. In this paper, we aim to introduce the plausible causes of such dichotomy, discussing recently surveyed, explored and documented sites vis-à-vis previously documented sites from Madhya Pradesh, providing suitable scientific comparisons from adjacent regions. We will be discussing and introducing the importance of landscapes, semiotics and ancient ideologies shaping the concentration of rock art sites and rock art in this region and within the painted collage, providing evidences from famous site like Bhimbetka and other such rock-art clusters.

Dr. Ruman Banerjee got his degree from the University of Calcutta in Anthropology, along with Zoology, Botany and Environmental Sciences. He won a scholarship from European Union to do a second postgraduate degree in Prehistory and Quaternary from a few European Universities with mobility period for research work and collaborations. Next, he won another scholarship from Bristol University, which is called Overseas Centenary Research Scholarship and received his doctorate degree on the mapping and uranium series dating of rock art from Central Indian provinces. He was a research associate in the University of Bristol, UK, Department of Archaeology and Anthropology for a year and later he joined IIT Gandhinagar as a postdoctoral research fellow, where he pursues high resolution research on Lithic Technology, Indus Valley Civilization and Cognitive Neuroscience.

Dr. Somnath Chakraverty is an anthropologist, a teacher and scholar who has significant contribution in the field of prehistoric rock art and other indigenous art traditions. Professor Chakraverty completed his B.Sc. Honours, M.Sc. and Ph.D. degrees in Anthropology, all from the University of Calcutta. He received Research Fellowship and grant from the 'Centro Camuno di Studi Preistorici' Brescia; Italy - being supported by UNESCO. The area for the field research was in the Alpine region of Europe. There research and training continued under the supervision of Professor Emmanuel Anati: Director of C.C.S.P, Italy, Professor A. Beltran of the University of Zaragoza, Spain and others.

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Augmentation for Development and Promotion of Bhimbetka-A UNESCO World Heritage Site

Ram Krishna

The annual average visitor footfall at Bhimbetka is approx. 200 persons per day. It is very less for a UNESCO World Heritage Site. We visited Bhimbetka in September this year. We discussed various issues regarding Bhimbetka with the authorities of ASI. We also interacted with the ASI staff members and security officers and visitors on the site. We observed that visitors are not able to properly connect with the site. Secondly, they are not coming to visit Bhimbetka only. I gave a thought to develop Bhimbetka as a centre of great attraction. For that purpose there is a need to develop an interpretation centre and activity centres for education and adventure tourism, eco-tourism, cultural tourism. It can be executed only with the co-ordinated action plan of the different stakeholders responsible for development and promotion of Bhimbetka. I am presenting my observation and an outline of the augmentation plan for the development and promotion of Bhimbetka.

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Ritually Vandalized Rock Art Sites in Madhya Pradesh

Meenakshi Dubey-Pathak

People from the local tribes of Madhya Pradesh will go to the painted sites for various festivals in a year and hold their ceremonies (fires, deposits of offerings) directed by their local “priest” or “shaman”. They may touch the walls and add handprints, dots and finger prints to the paintings, but they generally respect them.

Secondly, quite common is having a sort of altar or sanctuary built for one of the Hindu divinities in one corner of the shelter. This may be accompanied by religious scribbling on the painted walls.

Thirdly, the painted site is entirely taken over to turn the shelter into a habitation for a hermit or into a kind of Hindu temple.

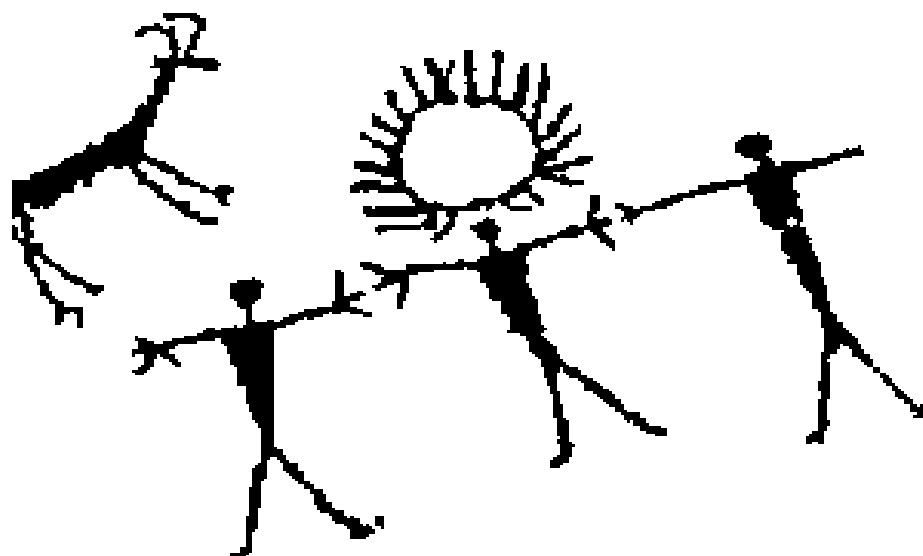
Then all or most of the paintings may be erased or covered with modern paint and sometime with the images of the Hindu God and Goddess.

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Dancers, Madhya Pradesh

