
Newly Discovered Rock Art Heritage from Bhagwanpur Block of Kaimur District, Bihar

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Abstract: *Present paper based on the general aspects of the Kaimurian rock art, its distribution and description. These details are especially helpful to understand the extent to which it has decided the archaeological and historical frameworks of the region. In the present work, it has been attempted to make a systematic study of rock art of the Bhagwanpur block of Kaimur district based on the field exploration, scientific documentation, analysis of artifacts related to rock art found in course of exploration of the region. And the present attempt to make an archaeological study of the Kaimurian (those tribes and live person who evolve and developed in this region only also they did artistic work in the caves and shelter, which is still live). The present study includes only the Bhagwanpur block, site selection, about the earlier excavations in this region, general features and subject matter of paintings, style notation, orientations, chronology, comparative analyses, the Superimposition of the paintings and the Kaimurian ancestor made and an attempt has been done.*

Keywords: Kaimur, Vindhyan Range, Pictographs, Petroglyphs, Bhagwanpur Block, Inscription, Shell Script

Introduction

Rock art sites are one of the best testimonies of the human spirit, and reflect the timeless qualities of passion; adventure and creativity needed for any society at any time to progress and live a meaningful quality life. This can take many forms; including body decoration (painting, tattooing, cicatrizing), decoration of habitations or items of material culture, such as men's houses, house hold and daily use things in Kaimur region.

Study Area and Political Overview

Kaimur Range also known as Kymore, is located in the eastern part of the Vindhyan Range, which is a very intra-cratonic sedimentary rock of Meso-Neo Proterozoic eras in Central India (Soni 1987: 87-138) extending between Sasaram in Bihar in the east to Chittaurgarh in Rajasthan in the west and passing through Madhya Pradesh (Singh 2003) about 483 kilometers (300 mi) long (Ghosh 1989: 279) (Fig. 1). It passes through the Rewa and Mirzapur divisions. The range never raises more than a few hundred

meters above the surrounding plains and has a maximum width of around 80 km (Bai, 2000). Now a considerable hilly, forested area is currently infested by naxalites.

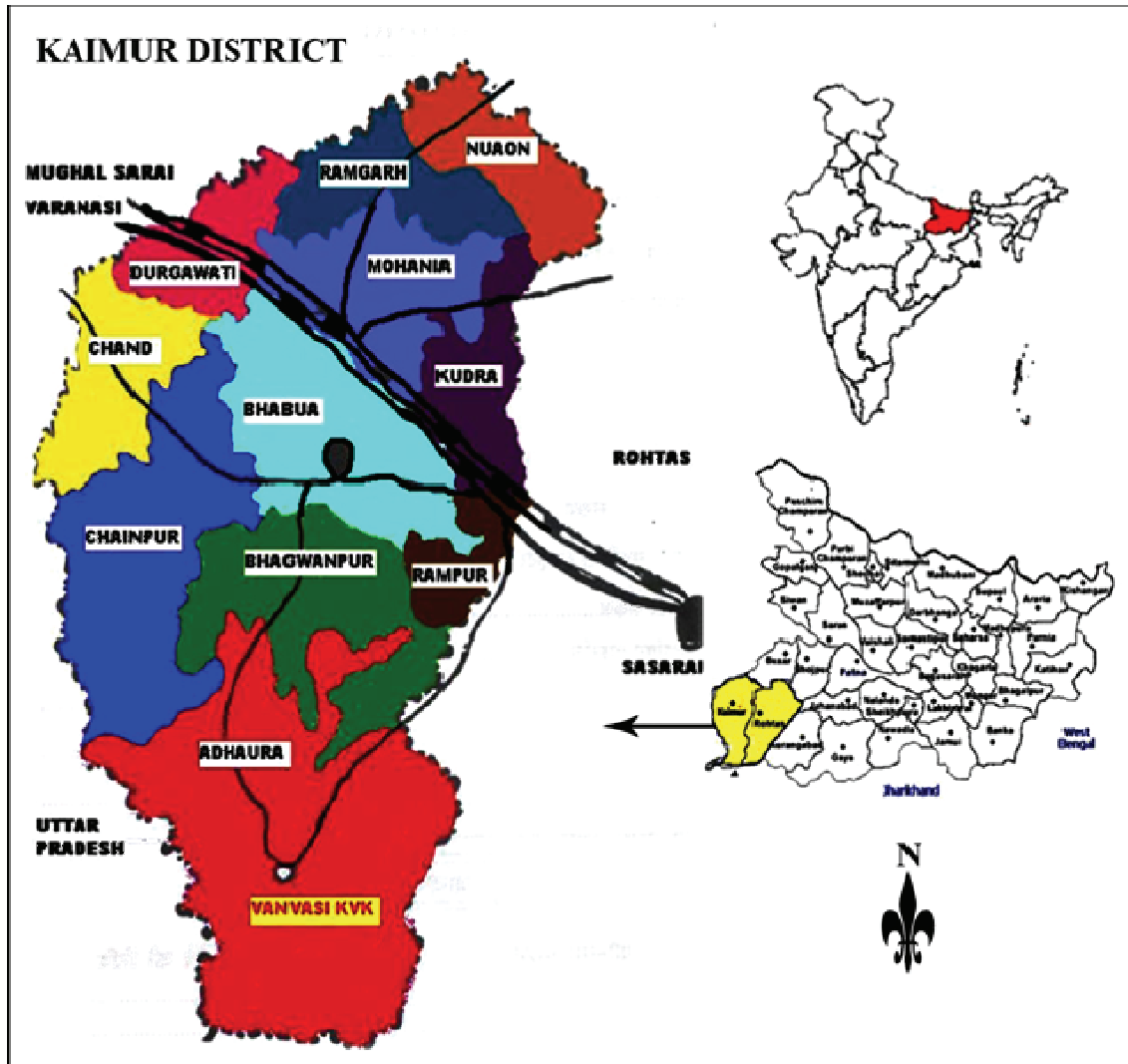


Figure 1: Map of the Study Area

Kaimur region in Bihar now administratively divided into two districts: Kaimur and Rohtas, which is together once, formed part of Shahabad district. The district Kaimur is situated in southwestern part of Bihar in Eastern India. With Bhabhua as its headquarter, famous for its environment, colorful and archaeological potentiality. The district is surrounded by the district of Buxer in Bihar and Ghazipur district of U.P. State on its north. Garhwah district of Jharkhand in south and Chandauli and Mirzapur district of the U.P. in west and in the east is Rohtas district of Bihar. The Sub divisions of this district are Mohania and Bhabhua and the blocks are Bhabhua, Ramgadh, Nuanva, Mohania, Durgawati, Bhagwanpur, Chand, Chainpur, Kudra, Rampur and the wonderful full off natural beauty area Adhaura. The district headquarter Bhabhua is connected by road with Varanasi, a headquarter of Uttar Pradesh at about 80-90 kms and about 250 kms from Patna, the capital of Bihar state.

Topography

The study area covered with hard formations of sand stone and quartzite (Choudhary, 1966:15-21, 26; Poornachandra, 2005, 83–95). The average annual rainfall is about 1043 mm (*Balakanda*, 18-23).

Historical Background of the Area

Vindhyan ranges in central India are the abode of two revered Hindu deities Vindhyaavasani Devi and Sharda Devi. According to the *Ramayana* (Pandey, 1963, 48-51), the country of the *Karusas* or *Karusadesa* seems to have been situated in the Kaimur and Rohtas district of Bihar. The region in which it extends was probably *Kairadesa* in which *daitya* (evil) of that name was ruling over that region (Pandey, 1963, 48-51) (Prasad, 2001:3). The southern Kaimur and Rohtas district between the rivers Son and Karmanasa was called *Karusadesa* (Martin, 405). This is supported by a modern local inscription discovered a Masar in the Rohtas district designating the territory as *Karusadesa* (Cunningham, 67-71). *Vedagarbhapuri* of or modern Buxar is referred to in the *Brahmanda Purana* as being situated in *Karusadesa*. It is probable that the hill range took its name Kaimur. The people of the country known as the *Karusas* fought with the *Pandavas* in the *Kurukshetra* war. They may be identified with the Chryei. According to the *Kautilya-arthasastra* the elephants of *Karusadesa* were inferior to those of *Anga* and *Kalinga* (Law, 1967:276-268).

Archaeological activities of this region started from prehistoric time. As the Belan explored and excavated by G.R.Sharma (Sharma, 1983:121) has yielded so many fossils and tools, the river valleys of the Kaimur was also yielded a good number of artifacts, (Prasad, 2001:3) which is now well known due to newly excavated site Senuwar.

In pre-historic days, the plateau region of the district has been the abode of the aboriginals whose chief representatives now are the *Bhars*, *Kharwara*, *Oraon*, *Cheros* and the *Savers*. Recently one Ashokan inscription reported from this region, the site called Basahan (Thaplyal, .2009:2). In the Rohtas near Sasaram district (On the Chandan Shahid Hill) another Minor Rock Edict of Ashoka (Anand, 1991-92:55-64) reported as early in 1970s.

Brief Review of Rock Art Study in Kaimur Region

The discovery of these rock art considered very important in archaeological perspective since the Kaimur plateau has not been taken the attention of the Archaeo-scientists and the historians. The Kaimurian rock art having some distinctive features, their nature, style and content as compared to those in other rock art sites of India, more particularly in the *Mirzapur* district of Uttar Pradesh, has remarkable similarities (Singh, 2004: 21). Here in Kaimur region the cave and shelter locally known as *Khoh*, *Khoha*, *Kohbar*, *Maan*, *Mand*, *Gumpha* and *Gufa*.

Probably the earliest discovery of rock art sites in Kaimur district has been taken by its then District Magistrate, Rajesh Bhushan who hit the newspaper headlines. The

exploration conducted in the year 1994-95 headed by Dr. Kumar Anand and others of the Directorate of Archaeology, Bihar under the direction of Dr. Prakash Charan Prasad. In this exploration, they had discovered a dozen of rock art sites in the Kaimur district (Prasad, 2001:3) only. Above scholars highlighted the discovery of rock art, without documenting the sites properly.

Earlier Excavations in the Region

It was for the first time that a Neolithic settlement was discovered in the thick of the alluvium, over the bank of the Ganges at Chirand. The excavation of the Senuwar site on the course of river Durgawati (about 40 km south- east from these settlement) revealed Neolithic and Chalcolithic cultural materialism dating back to 2200-1950 BC and 1950-1300 B.C. (Singh, 2004:21) It is remarkable that all the wares found at Senuwar are associated with the sites Koldihawa and Mahagra in fabric, surface treatment and typology (Singh, 2004:21). While the high antiquity for Koldihawa Neolithic (5440+240 B.C., 4530 +_ 185 B.C.) (Sinha, 2000:34) complicated date has been given by G.R.Sharma but J.N. Pal believe that the Neolithic of this area could be of about 3rd-2nd millennium B.C. So, if we consider that the Senuwarian Neolithic communities had the first settlement in this region who either migrated from the Gangatic plains or were living here and then mobilized to the Senuwar area. The result of flora study from different archaeological sites located in MGP by Mr. Sarawat showing the close affinity with Kaimur excavated site. The excavation is very important in the study of this rock art about its author. The evidences are giving more light on this aspect.

Bhagwanpur Block (Fig. 1) is situated 11 Km south of Bhabhua near the Kaimur hills. It is said to have been the seat of power of Kumar Chandrasen Saran Singh, who claimed his descent from Paras. It was confiscated by Sher Shah from Raja Shaliwahan but later restored to his successor during the reign of Akbar. The detail of each sites are given below.

Badki Goriya Hill, Mokarikhoh

This site (24° 56' 47.49" N, 83° 35' 39.02" E) is located in the west of Makarikhoh village at a distance of about 20 kms of Kaimur district headquarter and 6 km south-west of the tehsil Bhagwanpur. Makarikhoh is in fact a valley in which a web of hills are radiating in different directions. *Badki Goriya* is one of the hills at one end of the Makarikhoh where the *Suvara* river descends from the Kaimur plateau. The cave is located at a distance of about 600' upward from the river *Suvara* (Fig. 2). Just below the cave is the river *Suvara*, the source of drinking water of the primitive cave dwellers who lived there on foraging, fishing and hunting's. The hill in which shelter and caves are locally known as *Barva Karga*, in which three caves are situated out of three only two having the evidence of rock art.

Both shelter and caves are locally known as *Baratiyamaan Khoha* (80'x20'x5') and *Sita maan Khoha*. The paintings are mostly of red ochre colour but in some of the figures

dark red, brown and cream colour outline is also drawn. The animal figures depicted in the second place are rhino, wild pig, deer, wolf, lizard etc. besides a crocodile-face huge animal which presumably resembles a dinosaur (?) (Prasad, 2001:3). Here in this cave having very late painting like buffalo (54x31 cm.) in very dark brown colour, dog, wild hens, peacock, centipede like reptile (13 cm. long) etc. The absence of inscriptions and the high number of animals put those paintings in a rather early phase of the art, earlier than the Historical period to which so much Kaimur rock art belongs.



Figure 2: The Suvara River below only 600' from the Badki Goriya Caves

Many superimpositions occur, as is the case in European Palaeolithic art even though the images here are much later. These superimpositions can sometimes become quite clear when images are enhance. In these shelters, more than 200 figures are painted. Beside this for the first time engravings (Fig. 3) and gauging (Fig. 4) executed in *Sita maan khoha*, on two place of the floor, with the help of sharp pointed tools, (Wagneur, 2007:522) has been noticed by author. Straight 34 lines on the cave floor has been

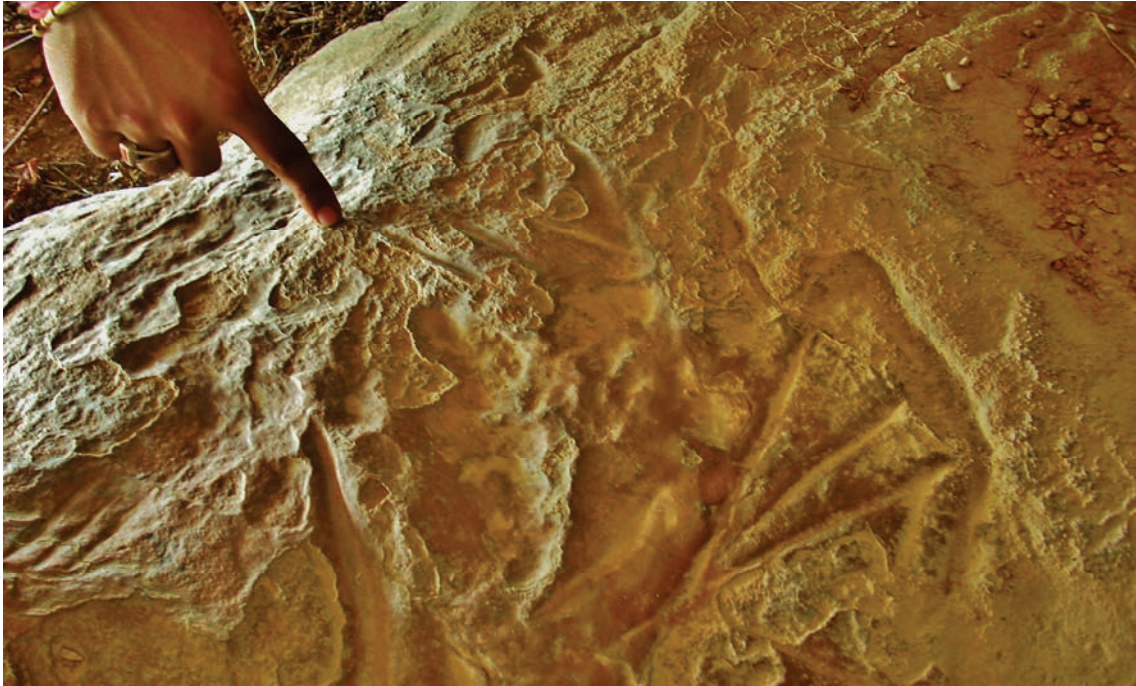


Figure 3: Undetermined Crisscross engravings in *Sita maan khoha* on the floor after a chipped out rock layer. It has 34 straight lines and covered an area of 34cm. x 47cm.



Figure 4: The gauging art executed in grid pattern in *Sita maan khoha* on the floor, with the help of sharp pointed tools

identified which covered an area 34 cm. X 47 cm. on the floor. Technically the nature of engraving is crisscross patterns and grid style (Gordon, 1958:22). The engravings are executed on the chipped out rock surface. This is showing that how the problem of rock exfoliation is damaging the art depicted on the wall of the shelter in the form of pictographs. From this cave, some hematite nodules (Fig. 5) have been recovered. Other outstanding feature of the cave is the evidence of carving on the floor.



Figure 5: Hematite from the shelter, probably used for the preparation of paint

Ethno Rock Art: Near the site located a huge triangular stone; according to local people, this is known as *Bhuini mai* having *tika* tradition (Fig. 6) for the welfare of house members and society. This shows the continuity of tradition from very early times.

Mundeshwary Hill (Pravara Hill)

The Mundeshwary hill ($24^{\circ} 58' 59.08''$ N, $83^{\circ} 33' 49.67''$ E) is famous because of Mundeshwari Devi temple (also spelled as Mundesvari). This is located about 12 km west from the Bhabhua police station in the Ramgarh village of Bhagwanpur block. The hill is also known as *Pravara* hill. The temple is famous because this is only one rectangular temple in plan in entire north India (Tiwary 2009: 48-56). There are several shelters and cave, but not a single shelter/cave having the evidence of ancient pictographs. Now there are some modern painted scripts and paintings are noticed those are painted before one or two year.



Figure 6: (A) Stone traditionally known as *Bhuini mai*, (B, C and D) evidences of ritual practices for the welfare of the society

Whereas there is numerous example of rock art in the form of Kushana, Gupta and Later Gupta inscriptions such as Shell Script on the hill all around. Because of the numerous examples, it has been also used during construction of the step of the hill (Fig. 7) in recent times. This is further proving the time bracket of the sites. Writing of inscriptions on the walls of the caves and shelters is associated with Hermits and Monks living in isolation in early historic times. It was common practice in many hills and forest area inhabited by Hermits. Often the rock shelters were occupied by hermits or by passers during historic periods. Either these hermits or the visitors to their hermitage have inscribed their names on the natural walls and on floor. These inscriptions help us to place the paintings of historic period into certain chronological order include:

- Kushana Script inscriptions
- Gupta Script inscriptions
- Shell/Conch/*Shankha*/ *Gudhha* Script inscriptions
- Proto-Nagari Script inscriptions
- Early Nagari Script inscriptions
- Late Nagari Script inscriptions (probably 11th to 12th centuries)

Continuous and regular finding of inscriptions in an around the shelter zone is best

source for its dating. The dating of rock art sites is hercules and always enigmatic issues, which we can solve through the study of inscriptions reported from the sites.

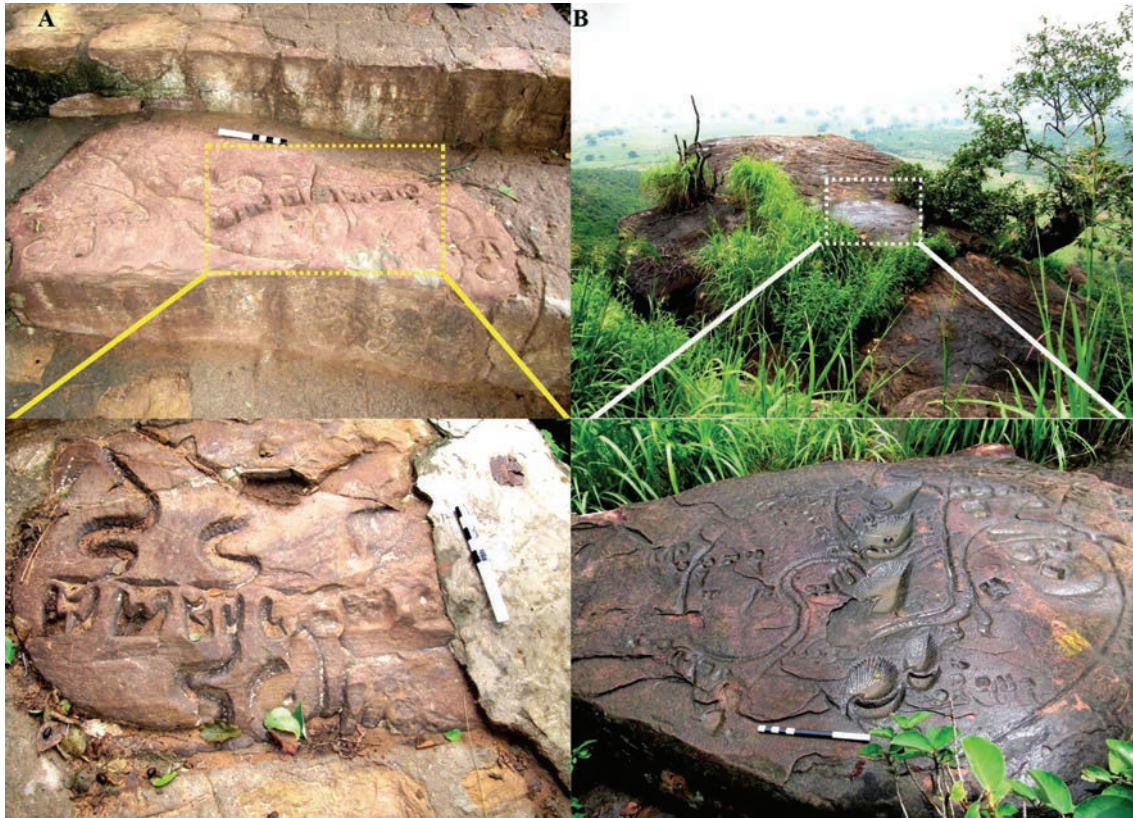


Figure 7: A - example of rock art in the form of inscription, it has used during construction of the step, B - shell script on the hill

Mokari Khoh Hill, Krishnapur Village

The hill (24° 55' 08.14" N, 83° 35' 41.54" E) is situated right side of river *Suara* near Krishnapur Village. Here on the big bolder the Nagari character script in 11 lines which is 93 cm. in long and 107 cm. in width. On the end of line no. 5 and 6 the arrow like sign engraved, which is very similar to those arrow which I have documented form *Baratiyamaan khoha*. Inspite of these on the bolder have also noticed engraving which is related to later period, in which 2 human figure (Male 35x28 cm. and Female 34x33 cm.) and 1 horse (40x46c.m.) on the big bolder and just below the Nagari script in big later has been reported (Fig.8). For me as non-epigraphy background it is very difficult to identify the text and its meaning, but the work is in progress. Very soon we will recognize the meaning and context importance of the inscriptions.

Gausgir Baba Ka Ashram

The site (24° 57' 11.66" N, 83° 30' 19.74" E) is located on the hill Ghamha, which is situated about 3 km southwest of Mundeshwary temple. The nearest village is *Basdihwa* on the south direction in the foothill. The shelter is about 12 mtr long, 3 mtr wide and 1 mtr space from floor to ceiling. The shelter is famous as a religious place

and dedicated to *Baba Gausgir*. He is now local deity of this area and there is an accepted iconic form of the god, which is actually part of a boulder. The shelter is facing north separated in to three small part in which the middle part is bigger than others are. The shelter has only pictographs of humans, animals and hunting scene with very few evidences of geometrical motifs.



Figure 8: Nagari inscription, two human figures and a horse

Some of the human paintings are in static form, they are executed on the wall and ceiling of the shelter. The groups of human paintings with various dresses are quite interesting. The dynamic form of human are painted in various subjects such as Group dance, stand in a row, hunting and riding with animal. These are showing that how human are deeply rooted in the natural life and the enjoyment of the life. These are showing the culture and practices of our ancestor.

The animals are in dynamic and static both. The animals are deer, bull, blue bull, dog etc. Dog is painted along the human group that is showing domestication of animal. The hunted deer is depicted on the wall of the shelter. The mode of execution and the selection of canvas for such kind of art are showing something beyond the visual view of the art. The posture in the form of hunting is showing that how deer know that now I will get hunt. The weapons such as bow and arrow and swords are very clear. This is great evidence of the weapons; those are in practice on those times (Fig. 9).

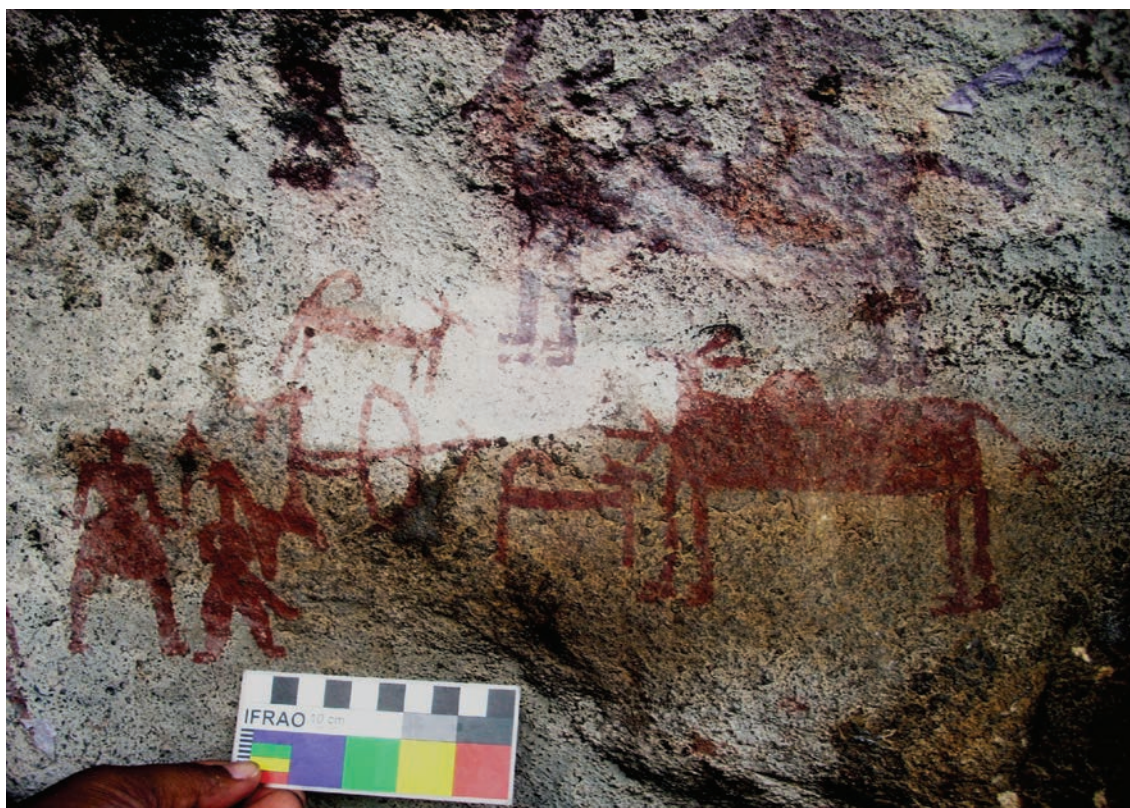


Figure 9: Pictograph of deer hunting, Gausir Baba Ka Ashram, Ghamaha hill

The continuous flow of visitors in the shelter now badly affected the pictographs especially those are executed on the ceiling. Visitors are performed there rituals such as firing, application of oil and ghee on the wall and ceiling. Even after these on the special occasion when they performed *yajna*, they have pasted colorful papers over the pictographs. According to local myths “still the so called Gausgir Baba is living inside the cracks of this shelter and performing there yoga their, nobody can see him. If whenever any bodies feel or see to Gausgir Baba they will get everything whatever he wants”.

The site is having full of hematite on the hill. No doubt that the pictographs are executed with these pieces (haemetite) mix with other strong natural medium. Inspite of above sites there many more site in the hill waiting for their documentation. The other sites are; Lapari Ghat, Fulwariya, Kadim Kund, Singaap Kund, Buddhi Khoh Jamunia Maand, Badki Kapuri, Badki Kara.

Archaeological Antiquarian Remains

Besides the vast assemblage of art, the rock shelters yielded equally a large assemblage of archaeological data such as pot sherds, (Fig. 10) hematite lying embedded on the floor, which amply suggests that the shelters were occupied by man and were habitation sites.



Figure 10: Potsherds from the rock shelters

General Features and Subject Matters

Kaimur plateau and hills provide evidences of settlement of aboriginals in this region ever since prehistoric times. These paintings were mostly executed on the walls and ceilings of the rock shelters and caves besides faces of huge rock boulders and cliffs, which provided them their canvas to leave behind their imprint for the succeeding generations. Because of this, I found that not only in the prehistoric period but also in the historical period the tradition of painting on rocks continued for centuries. The rock paintings thus comprise various aspects of the life of the communities in different periods of history and provide very useful source material for the study of the concerned cultures. Their importance has enhanced because the same site has varied phases of development of rock art and thus the element of continuity is helpful in the study of its evolution.

Not surprisingly, these shelters by virtue of their strategic locations attracted the nomads who chanced to discover them in the course of their hunting and gathering excursions. In the course of their stay, they left behind the traces of their stay in the form of artifacts and other refuges lying embedded on the floors of the shelters and their signatures in the form of paintings on the walls and roofs of the rock shelters and caves.

The walls and the ceilings of the shelters are covered with paintings depicting a wide range of subjects expressed in a variety of styles. This body of art forms an important part of the great heritage left to us by the early inhabitants of this region. The area covered by the present study is quite large and access to it is difficult. The hills are thickly vegetated with rich floristic and faunal biota. The natural species represented in the rock art were of great economical importance to the shelter-dwellers. Rock art found within shelters and caves are the major source of our ancient society. These people, as do their descendants now, held beliefs and practices which expressed a direct or indirect relationship between their environment and themselves. Within this body of expression, art plays an important and multifaceted role.

The coating over rock art is sometimes known as natural varnish or patina and is commonly composed of iron and manganese oxides that form slowly over geologic time (Tiwari, 2000:7, 53-55, 282). The designs are complicated and hard to distinguish, while others seem to be obvious depictions of people or animals. Based on examples of rock art from other indigenous people, I may pose some possible explanations of the Kaimur rock art, though definite conclusions may never be achieved, since no one has lived at the site for about 200 years. The following description provides my interpretation and understanding of this old yet previously unstudied rock art.

First of all taking into account the general features of the rock art in Bhagwanpur block of the Kaimur district, I found that they have been generally executed on the smooth surfaces of the inner walls and ceilings of the rock shelters and caves located on the hills mostly in and around jungles and nearer to some water source like river, lake, streams etc. In spite of water, necessity they served as places of good lookouts for the movements of wild animals and game (Fig. 11).

Sometimes the paintings are illustrated too high on the rock surfaces and ceilings, the reason of which at times is difficult to understand, as only by climbing to that level by means of bamboo ladders or tree tops nearby or projections in the cliffs one can reach to that level to execute the paintings (Wakankar, 1975:7-29). The paintings executed on the rock surfaces generally have horizontal or vertical composition oriented towards left, right or top. In many examples, it is noticed that the paintings of the earlier period are superimposed by the subsequent paintings due to which sometimes it is very difficult to identify the paintings of a particular phase and to ascertain the number of superimpositions. Most of the illustrations in the rock paintings are in different shades of ochre, which was presumably prepared by utilizing the hematite abundantly found

on the surface of the rock shelters, and in the nearby areas. However, sometimes black and white colors were also found to be used in the paintings.



Figure 11: Lookout for the movement of wild animals and game from the shelter

The above mentioned general features, of the rock paintings of Kaimur there are certain distinguishing features, mainly in the subject matter, which may as well be considered to be quite significant as they not only provide glimpses of the socio-cultural aspect of the contemporary folk of this region but also bring to light certain unknown facts and such figures which are not known from other source materials whatsoever, the subject matter of the rock paintings of Kaimur are quite varied. It contain not only human figures but also animals, birds, trees as well as geometrical and floral patterns in different forms, Whereas various animals.

Some X-Ray style figures of animals are also depicted. The human figures depicted in both the spots, some of them individually but mostly in groups, are in different actions as running, walking carrying some load or holding some weapons, stick, animal and some time indistinct objects in hand, dancing etc. Some of the human figures have triangular heads whereas some of them have heads, either as a circle or as a dot (Prasad, 2001:3). The rock paintings in *Badki Goriya* significantly show great similarity in style and content with the rock paintings in Mirzapur hills and other rocks shelters in different parts of India.

Sense of Composition

These artists developed the sense of composing in the figures. The compositions can be classified in the following groups:

- Individual animal figures: They are gigantic in size measuring from 50 cm. to 1 mtrs. They are often painted in a centrally situated rock shelters and are drawn on such a place on the wall and on the ceiling to attract attention of the observer from a long distance (Fig. 12).
- Double animal: They are attractive in size measuring 10 cm. to 20 cm. They are often painted in a centrally situated rock shelters and are drawn on the wall and ceiling of the shelter (Fig.13).
- Panel with whole wall surface: The compositions developed to a great extent acquiring whatsoever surface was available on the rock, most of such compositions have two effects: (a) they create an atmosphere and make the spectator feel the environment; (b) the whole composition is so balanced that it creates a sense of movement. Such long and wide panels have been observed at Badki goriya and Basahan rock shelters.
- Small group of animals: This type of composition is confined to hunting, roaming, standing and grazing scene only, the subject required less space than the previously mentioned composition.
- Small group of human: This type of composition is confined to Dancing (dynamic scene), standing (static scene), riding animal (dynamic scene) scene only, the subject required less space than the previously mentioned composition (Fig.14).



Figure 12: Individual humped bull figure painted on the ceiling of the shelter



Figure 13: Double animals (birds) painted on the ceiling of the shelter



Figure 14: Small group of humans painted on the cave wall facing outward

Tentative Chronology

The dating of these paintings raises problems of methodology. In the absence of scientific dating methods, we traditionally tend to regard all paintings on one panel as contemporary and thus having the same date. There are some significant thematic associations between one figure and another or within a group of figures and then in the absence of the correct dates, we may read such associations as belonging to the same composition.

The antiquity of the rock paintings of Kaimur as also those from other sites of India appears to be a controversial issue. As a matter of fact, due to lack of definite evidences there is hardly any absolute method of dating the Indian rock paintings. It is the case with the Kaimur rock paintings. The situation is not a simple matter of single time use of the area, and at least two periods are represented. From direct superimposition of figure it is obvious that the use of liquid red paint/*Geru* paint is early and dark red and others colour is later. Within early materials, we believe that carefully painted figures in a thick, very dark red to rust coloured paint may be earlier than lighter coloured red figures, which seem to be more haphazardly painted with figure/plant brush/hair brush paints.

However, as suggested by some of the scholar like V.S.Wanaknkar (Wakankar, 1975:7-29), E. Neumayer, Y. Mathpal (Sinha, 1998:224) and others, the most important basis for relative dating of the rock paintings is the study of the superimpositions. Rakesh Tewari, in his monograph on the *Rock Paintings of Mirzapur* also advocates the same method and has divided the rock paintings of *Mirzapur* into at least twelve phases on the basis of the superimpositions. Unfortunately, the phases in the rock paintings of Kaimur are yet to be decided, but it may be presumed that they may form a parallel to the *Mirzapur* rock paintings in the matter of antiquity and relative dating. The possibility that most of the art atleast the older redline figures is related to Mesolithic activities (Fig. 15). At least 4,000 years ago, prehistoric people living in the Kaimur region and *Mirzapur* began painting elaborate murals under cliff overhangs caves and in rock shelters.

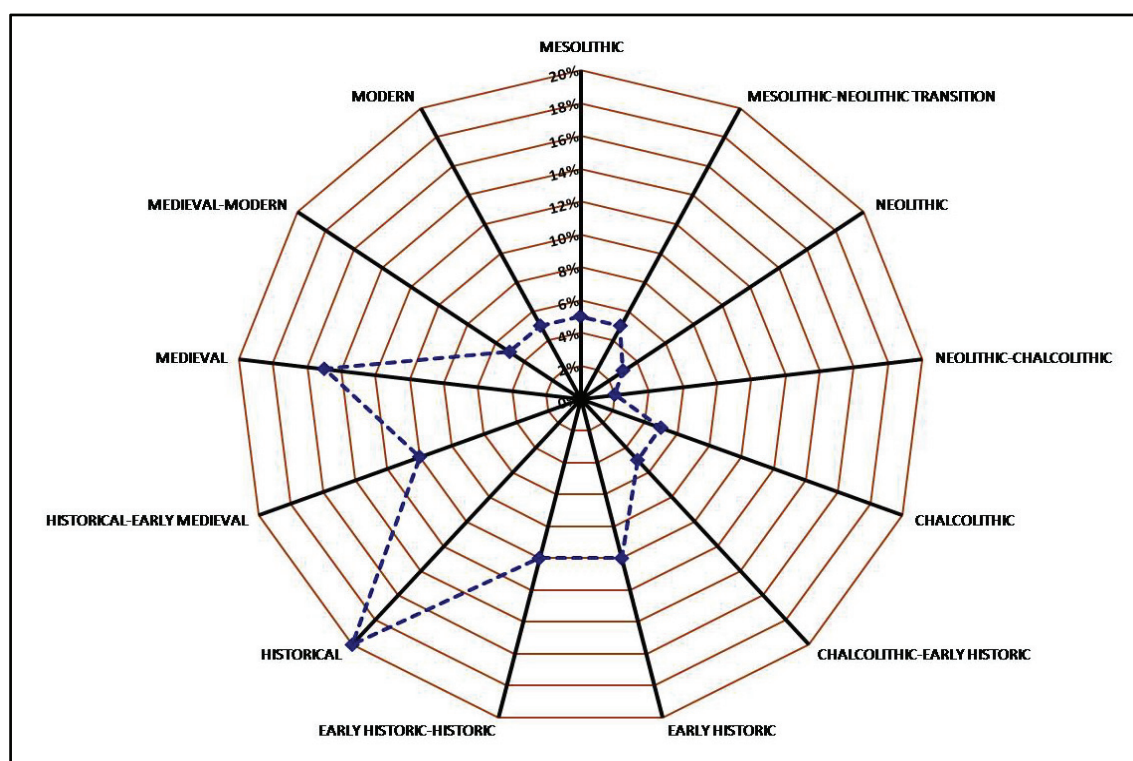


Figure 15: Radar Chart of the Rock Art Accumulation with Periodisation

There are clear examples of overlapping in the paintings suggesting different period, and have been dated from prehistoric to as late as the late medieval periods. And some where we have paintings belonging to modern period. Some rock-paintings in two rock-shelters in *Patesara* hill, Mundeshwary hill bear *Brahmi* inscriptions. These paintings in the Kaimur hill rock-shelters deserve intensive and extensive explorations followed by excavations, where necessary, by experts. These paintings have been placed in the Mesolithic period, though local people ascribe these two heroes and connect with Loric legend, very popular in *Magadh* region. The large number of prehistoric rock paintings executed in various places clearly indicates the dense population of early man in this region since the Mesolithic period. It is remarkable that the region between the valleys of Chandraprabh (Mirzapur) and Karmnasa (Chandauli) rivers was notably rich in Middle stone age from where were found microliths and megalithic burials at the noteworthy sites like- Dagmagapur, Drummondganj, Dudhi, Hathwani, Hema-kachar, Kon, Muralia, Paraspani and Raja-ki-chauki in district Mirzapur and Hathinia-pahar and Kaurihar in Varanasi (IAR, 1963:32).

My study is primarily based on archaeological data supplemented by written accounts, extensive exploration, scientific documentation and local traditions wherever possible. It is based neither on the idea of no production, no history, nor on the pseudo national colonic and orthodox ideas or personal prejudices. My effort has been to have an objective approach. The Kaimur range also is concerned with the Vindhyan region of Madhya Pradesh and Mirzapur of Utter Pradesh, which has already been explored resulting in the discovery of a large number of rock art. These findings of rock art compelled me to take an extensive but laborious exploration of the most difficult caves and rock-shelters of the Kaimur range with highly encouraging results. A large number of rock art sites were found with bristling life and movement. Thus, rock art of Kaimur region have been a great source of inspiration for humans, right from the beginning and will continue to do so in future. In light of these evidence it can be presumed that, the communities living in this area were contemporary to the above settlement as the same painting aspect is depicted in both the places, while the settlement in this region was due to lot of favorable things like existence of large nos. of water bodies near the settlement and the other echo-geo factors.

Redefining the Scope of Rock Art

Rock art as the term implies is the art on rock, any type of artistic activity found on rock is rock art, Mathapal, 1995:1) which types of art? It is still in debate, Is it right that a prehistoric stone tool, which was made by our ancestor is under the rock art? I agree because it had been done on the stone, which is a small part of rock. Ajanta, Ellora, Ellephanta etc. any art thing that has been done on the rock, that is under the rock art, because here again it has been done on the rock. Like also inscription which had been done in those times on rock itself or part of boulder or a smallest part of rock that could be stone slab, that is also rock art, why because engraving which is under rock art study but why not inscription (only those which has been done on the rock).

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