



RECENT DISCOVERIES OF ROCK ART IN BIHAR WITH SPECIAL REFERENCE TO KAIMUR REGION, INDIA

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SUMMARY

This paper highlights general aspects of the Bihar rock art with special reference to Kaimur, its distribution and description and also classified its nature and typology in its region. This article provides an interesting and innovative approach to the classified rock art of Kaimur, and it will benefit both the novice and the professional of the Bihar. The author combed the field report as well as the interpretation of the rock art. The results are assembled and well illustrated in this article under district of the Bihar with representations or meanings as given by the authors of the reports. The concentrates on the explored sites, general features and subject matter of art, style notation, orientations, chronology etc. These evidences may provide statistical data for future research in subject of rock art in the study area. The above description provides my interpretation and understanding of this old yet previously unstudied rock art.

RIASSUNTO:

Questo articolo mette in luce gli aspetti generali dell'arte rupestre di Bihar con particolare riferimento a Kaimur, esaminando la sua distribuzione e descrivendo e classificando anche gli aspetti ambientali della regione. Fornisce un approccio interessante e innovativo per la classificazione l'arte rupestre di Kaimur, e costituisce un approccio metodologico sia per i principianti che i professionisti che lavorano nel Bihar. L'autore ha esaminato le relazioni di scavo e l'interpretazione dell'arte rupestre. I risultati vengono incrociati e ben illustrati in questo articolo che si concentra sui siti esplorati, le caratteristiche generali, i reperti artistici, le notazioni stilistiche, l'orientamento, la cronologia ecc. Queste evidenze possono fornire i dati statistici per future ricerche in materia di arte rupestre nell'area in studio. L'articolo ha un approccio interpretativo e presenta materiali inediti.

INTRODUCTION

The state of Bihar in India is well known for its art and culture heritage, is unknown for its rock art heritage. The discoveries of rock art in the neighboring regions of Uttar Pradesh, Madhya Pradesh, Jharkhand and Odisha had arisen a hope about existence of rock art in this region much more. After partisans of Jharkhand from Bihar now, the two main geo-coordinates are still in Bihar. That is Hazaribagh region in Southeast and Kaimur region in its Southwest direction, where one can find the evidence of Rock art.

PREVIOUS WORKS

In Bihar, some scholars like, Col. A. K. Prasad, Kumar Anand (1994 and 1995), Directorate of Archaeology, Bihar under the direction of Prakash Charan Prasad, discovered a dozen of rock art sites in the Kaimur district (PRASAD 2001, p. 3). They have highlighted the discovery of rock art only. However, they never documented the rock art sites. The rock art sites are reported from many localities of Bihar at many sites (Fig.1) such as *Kanakol* and *Kakolat* falls area of Nawada district, *Gauri Pahar* in Banka district, (SINHA 2006-07, pp. 113-117) *Bathana* and *Sankarpur* of Gaya district (ANTH 2001, p. 56; BHENGRA, DILBAL 2007, pp. 127-126). In spite of these the *Sudama* cave of Barabar hill bearing a historical painting as noticed by A.K.Sinha (SINHA 1991,

pp. 3-6, 2000, p. 308) during 1978 even author personally observed some of the engravings of horses on the wall of *Sudama* cave belongs to early historic times. Others from *Jamui* hill and *Sati Pahari* rock art in the form of petroglyphs noticed in the Munger district. Later on Col. A.K.Prasad has found 48 rock-shelters in the southeastern part of the Nawada, Gaya and Jamui (PRASAD 2001, pp. 11-13) districts. During 2001 rock shelter at *Rajgir* hill, district Nalanda bearing pictograph with red painting has been noticed.

These rock shelters stretching over more than 100 kms mainly in the southeastern part of the Nawada and Jamui districts with marginal extension in the Giridih district are extremely important for the prehistoric art not only Bihar but also the entire country. *Chhamahiya Maan* (Sasaram Block) is eastern most pictographs shelter of the entire Vindhyan series and Kaimur region. Rock art of Bihar can be divided into three groups according to their finding location i.e. Cave, Shelter and Open air boulders.

ROCK ART OF KAIMUR RANGE

The Kaimur region in Bihar now administratively divided into two districts: Kaimur and Rohtas (Fig. 2). The district is a part of Patna Division and is surrounded by the district of Buxer in Bihar and Ghazipur district of U.P. State on its north. Garhwah district

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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 district headquarter Bhabhua is connected by road with Varanasi, a district of U.P. at a distance about 80-90 km. and about 200-300 km. from Patna, the capital of Bihar state. Second Rohtas District is one of the thirty-eight districts of Bihar state with headquarters, Sasaram. The area of Rohtas and Kaimur districts contains both the plain as well as the hilly region of the Kaimur range.

GEO-ECOLOGICAL AND POLITICAL DISTRIBUTION OF THE RANGE Kaimur Range also known as Kymore or Kaimoor, is the eastern portion of the Vindhya Range, which is a very intra-cratonic sedimentary rock of Meso-Neo Proterozoic eras in extending between Sasaram in Bihar in the east to Chittaurgarh in Rajasthan in the west and passing through M.P. (SINGH 2003) about 483 kilometers (300 mi) long, from around Katangi in Balaghat district of M.P. to around Sasaram in Rohtas district of Bihar. The range never rises more than a few hundred meters above the surrounding plains and has a maximum width of around 80 km. Kaimur range comprises in Rewa, Satna and Balaghat district of Madhya Pradesh, Sonbhadra, Chandauli and

Mirzapur district (TIWARY 2013, pp. 181-191) of Uttar Pradesh and Kaimur and Rohtas district of Bihar state of India (GHOSH 1989, p. 279).

This region forms the watershed or divides for two of the major rivers of peninsular India, the Son on the south and Tamsa or Tons on the north. Many others rivers like Ken, Karmanasa, Kudra, Durgavati, Dhoba, Kuhira are the main source of water below Kaimur region between Ganga and Son (TIWARY 2013, pp. 53-62). Here the rock art of both districts falls in Kaimur region will describe in separate form for the better understanding as Rock art of Kaimur district and Rock art of Rohtas district.

ROCK ART EXPEDITION IN THE STUDY AREA

As described above, in the Kaimur district, the exploration conducted in the year 1994-95 headed by Dr. Kumar Anand and he discovered a dozen of rock art sites (TIWARY 2013, pp. 821-827). However, the rock art of Rohtas never explored by any researcher up to 2007. The name of site, block wise listed below, which were reported by the author, between 2007 to 2014 and the other already reported sites are enlisted below:

On the Kaimur hill the sites are:

ADHAURA BLOCK	BHAGVANPUR BLOCK	CHAND BLOCK	RAMPUR BLOCK	CHAINPUR BLOCK
Badap-I,II,III-BDP	Badaki Goriya-BDG* 24° 56'47.49" N, 83° 35' 39.02" E	Dewane Mokwa-I,II-DMK * 25° 03'11.85" N, 83° 24' 58.94" E	Sita Jee ki Osari on the Saraya-Khajura Village-SKO	Bakhari Devi Mandir of Jhapia hill-JPH 25° 01'15.19" N, 83° 23' 16.57" E
Chaya-I,II,III-CHY	Mundeshwary hill-MSH* 24° 58'59.08" N, 83° 33' 49.67" E	Patesar-I,II-PTS 25° 02'42.84" N, 83° 22' 37.52" E	Panapur hill-PNR*	Raghubirgarh 25° 00'42.75" N, 85° 26' 58.02" E
Dhugha Hathiya Hill-I-DGH also known as SARVANDAG MAAN	Mokari khoh hill-MKH* 24° 55'08.14" N, 83° 35' 41.54" E	Basahan-BSH* 25° 00'53.65" N, 83° 20' 28.42" E		
Gaura Hill-GRH	Lapari Ghat* Fulwariya* Kadim Kund* Singaap Kund* Buddhi Khoh* Jamunia Maand* Badki Kapuri* Badki Kara*	Yogini ki Mand-YKM 25° 01'41.45" N, 83° 24' 01.09" E		
Kokhardan-KKD		Madra-MDR 25° 00'59.74" N, 83° 24' 01.09" E		
Rauta Maan of Banmaura Hill-I,II,III,IV-RUT	Gausgir Baba Ka Ashram* on the Ghamaha Hill 24° 57'11.66" N, 83° 30' 19.74" E	Rajpur Kharauli-RPR 25° 00'56.32" N, 83° 19' 53.05" E		
Sarodog-I-SRD, Tumtum Manna, Charain Manna		Khaniya Soomm*-I,II,III-KNY 25° 02'45.38" N, 83° 26' 17.46" E		
Prewa-PRW*		Ghurahoopur Hill		
Telhara Kund-THK 24°49'56"N 83°31'47"E				
Near Gudari Village-I,II*				
Chananwa Maan* of Gudari Village-I,II				
Asanhar Duhi*, on the Eastern side of Telhara Kund				

Dariyawan Maan*, on the western side of Tala Village 240, 46, 24, N, 830 33 04 E				
Bandha- BND-II* (total 17 shelters) 240 34'10.04" N, 830 40' 05.25" E Turawa hill-TRH, Dohi hill-DOH, Dal-daliya hill-DLH, Banshi hill-BSH, Karam Chabutara-KCB, Barohi hill-BRH.				
Soingaa*, on the north side of Dumranw Village, Likhalkhi Maan* of Kodilabaar Bechiragi Village, Netuwa Kund Maan*, on the east of Lenda Village, Charki Maan* of Pipara Village, Lami Maan* of Lami Sota Village, Charki Maan* of Gaura Hill, Dariyawa Maan* of Rauta Village Jaharmaniya Maan*, Chelani Maan*, Gaura Hill*-I,II, Okhargada*-I, Kes-hraudha Khurd*-I,II,III, Sohneta Hill, Channa Majori, Lohara Hill, Bahera, Gadala, Dabu.				

Table 1 - Explored rock art sites in Kaimur district (*reported by author himself)

SASARAM BLOCK	TILAUTHU BLOCK	ROHTAS BLOCK	NAUHATTA BLOCK
Chandan Shahid-CDS (Chanchai Hill) 24°56'28.62"N 84°02'13.75"E	Sita Chunwa-STC 24°46'06.50"N 83°59'22.16"E	Kohabarwa maan-KBM* 24°44'59.85"N 83°59'01.42"E	Bandu- BND
Chhamahiya Hill- CMH* Shelter I & II 24°56'16.23"N 84°02'31.07"E	Amilo Hill- AML* 24°46'08.95"N 83°59'12.04"E	Mushaharwa maan-MHW*/ Kachhuwar maan 24°44'59.85"N 83°59'01.42"E	
Tarachandi- TND 24°55'28.62"N 84°02'13.75"E	Bannu Khoh-BNK* 24°46'05.40"N 83°59'49.25"E	Banar Sabha Hill-BSH* 24°44'59.85"N 83°59'01.42"E	
Golka Maan-GLK* 24°56'35.64"N 84°02'14.84"E		Majhor maan-MJM* 24°44'59.85"N 83°59'01.42"E	
Hathiya Maan-HTM* 24°56'36.14"N 84°02'15.44"E		Gandke Khoh Hill-GNK* 24°44'59.85"N 83°59'01.42"E	
Domuhawa Maan-DMW 24°56'39.83"N 84°02'19.24"E		Kachhuar maan-KCM 24°44'59.85"N 83°59'01.42"E	
		Meethai ya maan-MTM 24°44'59.85"N 83°59'01.42"E	
		Mangarua maan-MRM 24°44'59.85"N 83°59'01.42"E	
		Chanain maan-CNM* 24°44'59.85"N 83°59'01.42"E	
		Inarbigahiya maan-INM* 24°44'59.85"N 83°59'01.42"E	

Table-II: Explored rock art sites in Rohtas district

It is noticed that they have been generally executed all kind of rock art on the smooth surfaces of the inner walls and ceilings of the rock shelters and caves mainly (TIWARY 2013). The pictographs executed on the rock surfaces generally have horizontal or vertical composition oriented towards left, right or top. Most of the art privately oriented, as opposed to publicly. It seems to be the result of an individual's actions, perhaps related to personal beliefs or events. Since the

markings mostly were left on vertical faces open to the front, obviously there was no attempt at restricted use although there could have social regulations controlling who was allowed to look at the figures, or even who had access to the site. Private use or restricted display is suggested by isolated locations for some figures, such as small cave or low ceiling areas (as noticed in Rohtas Plateau) and by the usually small size of the figures themselves. In some places, painting occurs in

small and very critical shelters or on very low ceilings of laterally restricted areas best occupied by a single person at a time. This situation of low ceiling painting is common throughout Rohtas plateau of Kaimur region and helps indicate multiple purposes for the art within any one area and across the region (TIWARY 2013, pp. 86-91). It is our impression that Kaimur tribal activities probably dominated the earlier use of liquid red palm painting, while persons other than ritual specialists may have more rarely done later use of daily activity scenes. The landscape (Fig. 3) of the Kaimur rock art is quite interesting if we compare with central Indian rock art sites. The rock art sites are located on high contour and very near to streams, such location author observed only in Adhaura block, where, I have reported many rock shelters facing to river Son along with microlithic factory sites (TIWARY 2014, pp. 144-146). Besides, there are some couples dancing in groups, thereby depicting the dance form which is still traditionally prevalent among the *Adivasis* of this region in Odisha and Jharkhand state. A family depicted inside the square with four concentric borderlines. Its look like a festival tradition known *Bhaiya dooj* and *Godana*. Some of the human figures have triangular heads whereas some of them have heads, either as a circle or as a dot. The groups of human paintings with various dresses are quite interesting. A huge figure appears to be depicted as a '*Mahamanava*'. (PRASAD 2001, p. 3) Besides, there are some anthropomorphic figures. Some of the caves and shelters are located in front of water tank and river flow (Fig. 4) even we have great evidence of drinking facility inside cave (Fig. 5). These pictographs are stylistically more similar to the Image of Sarnath School of Art contemporary to the Gupta and Post Gupta period (TIWARY 2011, pp. 125-129). The natural depression has used for plus mark under circle which is naturally in depression. At Dariyawan maan and Bandha-II area the factory site for manufacturing the geometric and non-geometric tools are noticed (Fig. 6). All the tools are made of chert, quartz and other locally available semi precious stones. The evidence of Mesolithic tools is observed only in Adhaura block (TIWARY 2013, pp. 9-23) of Kaimur district and Nauhatta block of Rohtas district. Besides above first time petroglyphs are recovered from this region. The *Sita Maan Khoha* and Mundeshwary Hill (TIWARY 2013, pp. 234-235) of Bhagwanpur block, (TIWARY, 2014, pp. 810-829) Golaka Maan of Sasaram Block and Khaniya Hill (TIWARY 2015, pp. 535-538) and Ghurahoopur Hill (TIWARY 2015, pp. 8-9) of the Chand block has been noticed by author (TIWARY 2012, pp. 204-215). From this cave, some hematite has been recovered (TIWARY 2013, pp. 99-102). On the walls and ceilings of the rock shelter at Patesar (Chand Block), there are a number of pictographs in red-ochre colour and inscribed inscription of Maurya Brahmi character (Fig. 7; TIWARY 2009, pp. 136-140).

ETHNO ROCK ART

Ethno rock art can provide insights of value to archaeologist into how people in the past may have lived, es-

pecially with regard to their social structures, religious beliefs and other aspects of their culture. In the foot hill of *Badaki Goriya* on the left bank of river *Suara* has big triangular stone. It may be natural or human creation (TIWARY 2012, pp. 223-227). It is located near the rock art site having evidence of regular habitation over the area (TIWARY 2015, pp. 201-212). According to local people, this is known as *Bhuini mai* having *tika* tradition (fig.8) for welfare of house members and society. This tradition shows the continuity since early times. The pictographs of Lord Buddha along with votive stupa and a label inscription are also one of the interesting finding of the region (TIWARY 2010, 2012, pp. 40-49).

During my research work, I visited the superb Dewane mokwa Hill ethnographic, which provides information on many Indian tribes, with reconstructions of their houses, decoration, living style and art. In particular the *Bind* and *Mushahara* in whole Middle Ganga Plain to the west of the subcontinent still pursue their traditional way of life and prepare elaborate pictographs in white called *Panjaa* and *Chhapa* or some time *phull patti* on both, inside and outside walls (of their houses) and offer them animal sacrifices to please supernatural powers towards remedy diseases and magically inflicted troubles as well as to improve the fertility of crop (TIWARY 2013, pp. 1-16).

Post hole/cup mark/cupules/pit hole: Scholars often identify them as cup marks and couples. When enquired the local people identify as grinding and pounding holes. Even today, the villagers of near village use such stone for grinding and pounding like grains (Fig. 9). Still in village home, the women pounding grains in a conical hole with the help of a stick for the removing husk from the grain are found. The problems (Fig. 10) with the rock art of study area (Table-2) are well illustrated in the table (TIWARY 2010, pp. 38-44).

SIGNIFICANCE OF KAIMURIAN ROCK ART

More than just the particular density of sites, the rock art of Kaimur is of international importance because it has large and well-preserved rock art sites belonging to important and rare Indian rock art traditions.

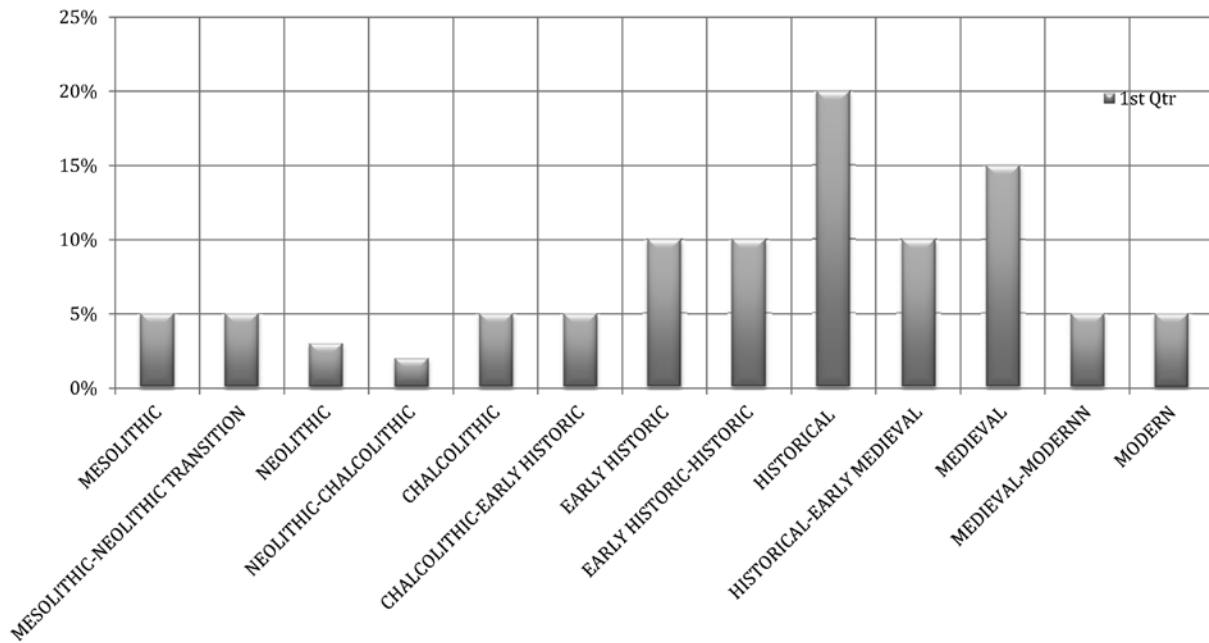
The sites have tremendous cultural significance as traditional and religious ceremonies for the creators of the art as well as their descendents. Some of them are still being used for these ceremonies today in hilly as well valley areas.

The rock art sites have very considerable historical significance as they record very important events such as the transition from the foraging lifestyle to food production.

The sites have great educational value as places where teachers and students can visit to learn about the history and cultural heritage of India as well of Kaimur.

No other research has been conducted in the area, there is still potential for archaeological, ethnographic and historical research, which can provide additional information to enhance the interpretation of the rock art.

The area has potential economic value in that; once it has been opened to the public it can create opportu-



Flow Chart of the Rock Art Accumulation with Periodization

nities for income generation by the local communities and other stakeholders.

The Kaimur area also has an aesthetic value in terms of the topography and vegetation. However, even more, the symbolism (TIWARY 2013, pp. 381-388) depicted in the pictographs themselves provides special and interesting challenges.

ROUTE MIGRATION TOWARDS KAIMUR

The density of shelter towards Son facing are found reportedly earlier of nature in antiquity of rock art and artifacts scattered near by the shelters. There is a question that why number of early such kinds of art are located towards the Son valley? Although the previous researches around the Chhotanagpur region limit to the Gangetic and Son valley such sites including Jethia valley (Rajgir) from where palaeolithic resemblance of artifacts have been reported. Some sites belonging to early farming communities' viz. a viz. Neolithic followed by chalcolithic periods are reported in due course of explorations and excavations. Among these are namely Sonapur, Taradih (Gaya), Ghodakatora, Chaurama, Pilkhi (Rajgir, Nalanda dist.) and Kenari (Jehanabad). The antiquities of these sites have been typologically classified and compared those of already reported Neolithic and chalcolithic resemblance at the site located on triangle as Maner (Patna), Chirand (Saran) and Chechar (Vaishali) on the left and right bank of the Ganges where Maner is geographically intervening on the Son valley (SHARMA 2013, pp. 1-8). The recent excavated site Kutumba (Aurangabad) lying on the right side of Son basin is revealed antiquities belonging to non-geometrical tool, advance geometrical microliths can be placed under the cultural traits of Mesolithic period is not far from the location of these rock shelters. However, the antiquities reported from the Gangetic Vindhyan Plain are ascribed to Epi-Palaeolithic followed by Mesolithic, Neolithic, Chalcolithic.

But no antiquities prior to this period have yet been reported in this region. So on these separate horizons of early settlements, one in the side of Southern part of Ganges and Son and other in the Northern part of this river I have an assumption that since antiquity culturally found earlier in the southern packet than the northern region i.e. in the Vindhyan, Kaimur and Gangetic plain.

The route migration from early to later can be searched in the settlement beyond the Kaimur region and this might be possible that the early settlers located in the Chhotanagpur region could be latterly migrated towards the Kaimur and subsequently settled in the Vindhyan and Gangetic plain. This may be the reason that early nature of rock art are reportedly finding towards the Son facing.

Further, J.N. Pal in his recent researches concluded that, there is prehistoric culture comprising middle and upper palaeolithic culture exist in the Middle Son valley is located on the right hand of Son facing Kaimur rock shelters, especially on the volcanic ash known as Toba containing ash and palaeolithic tools. The presence of a long sequence of Middle Paleolithic assemblages at Dhaba, with sign of changes in technologies indicates that the site may have pre and post Toba occupations, even beyond this the Lower Palaeolithic assemblages. Beyond this on the right side if we consider the route migration of the early man from Vindhyan, particularly from the Bhimbethaka region where lower palaeolithic antiquities has already been well established and the early man might be possible to subsequently travelled towards the Kaimur via middle Son valley. However, no more field expedition in search of antiquities on the line of this idea of route migration one from Upper Son Valley to Kaimur region and Second Chhotanagpur region to Kaimur has been made on convincing level. So on the basis of little researches we can search the background of the emergence of early cultures in the Kaimur in these two routes.

CONCLUSION

The region is rich in rock shelters, which have been occupied and decorated by the ancestors of the inhabitants for a long period (TIWARY 2015, pp. 275-289). The shelters are all over the hills and the surrounding forests, although favored sites were located along the foothills and riverbanks. However, many shelters are found deep in the dark, densely forested gorges, where today sunlight nearly filters through the trees to the ground. The walls and the ceilings of the shelters are covered with pictographs depicting a wide range of subjects expressed in a variety of styles. This 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 here are the major source of our understanding of how their creators related to their physical, biological and cultural environments. 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 present study is based on data collected from Kaimur hills of Bihar over a period of five years (2007-2013) during the suitable weather conditions. Now total 117 rock art sites are explored in this region. Consequently, the sole endeavor throughout the research work by the researcher has been to carry out an analytical study of the rock art, paying due attention to the above discussed aspects.

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, p. 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, Elephanta 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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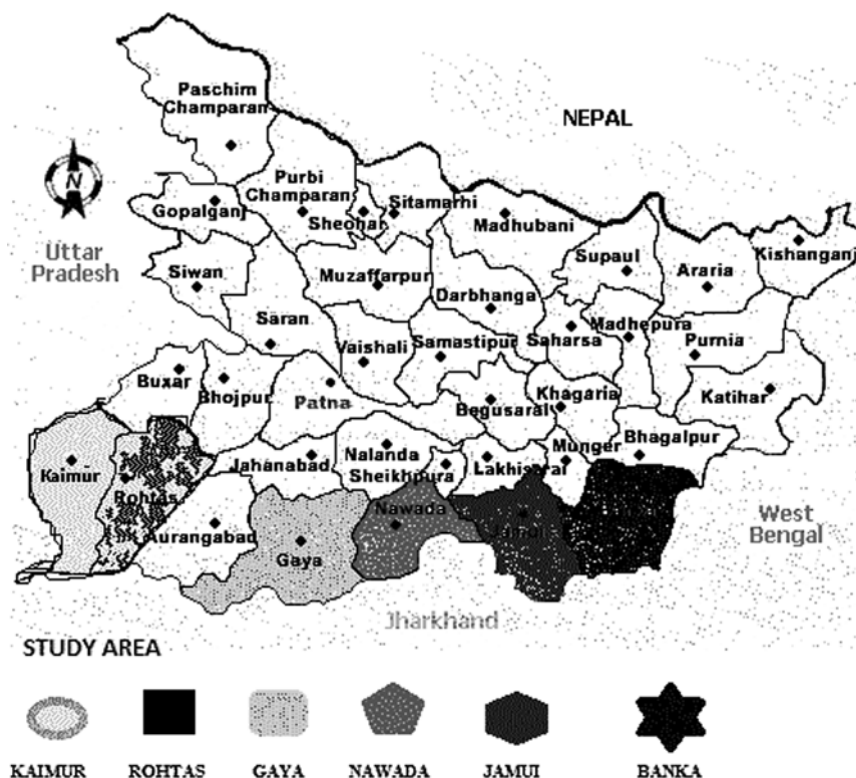


Fig. 1 - Political location map of the study area, Kaimur, Rohtas, Nalanda, Jamui, Nawada and Banka district of Bihar state are highlighted with different colour showing the location of the sites.

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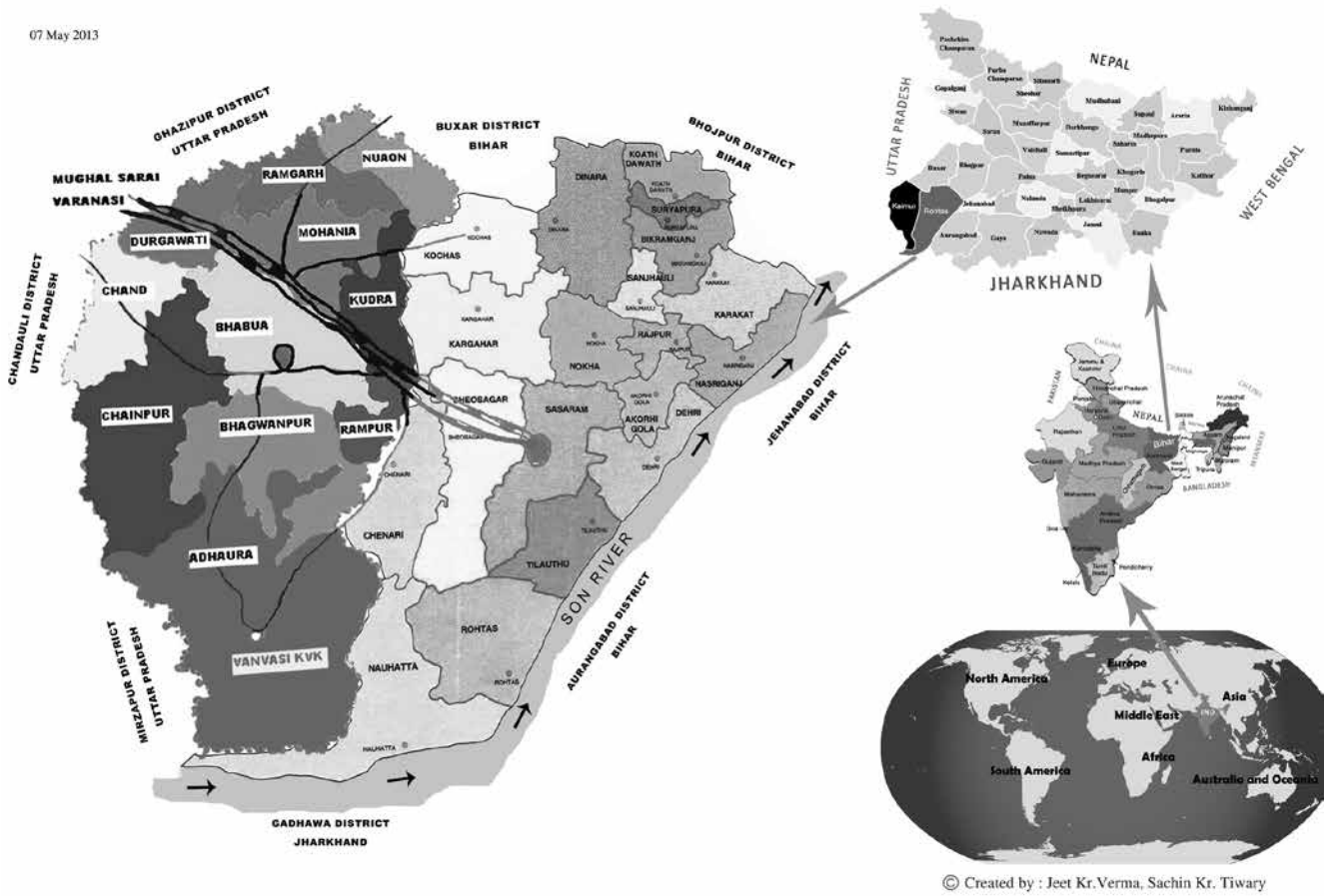


Fig. 2 - Political map of the research area, Kaimur and Rohtas districts

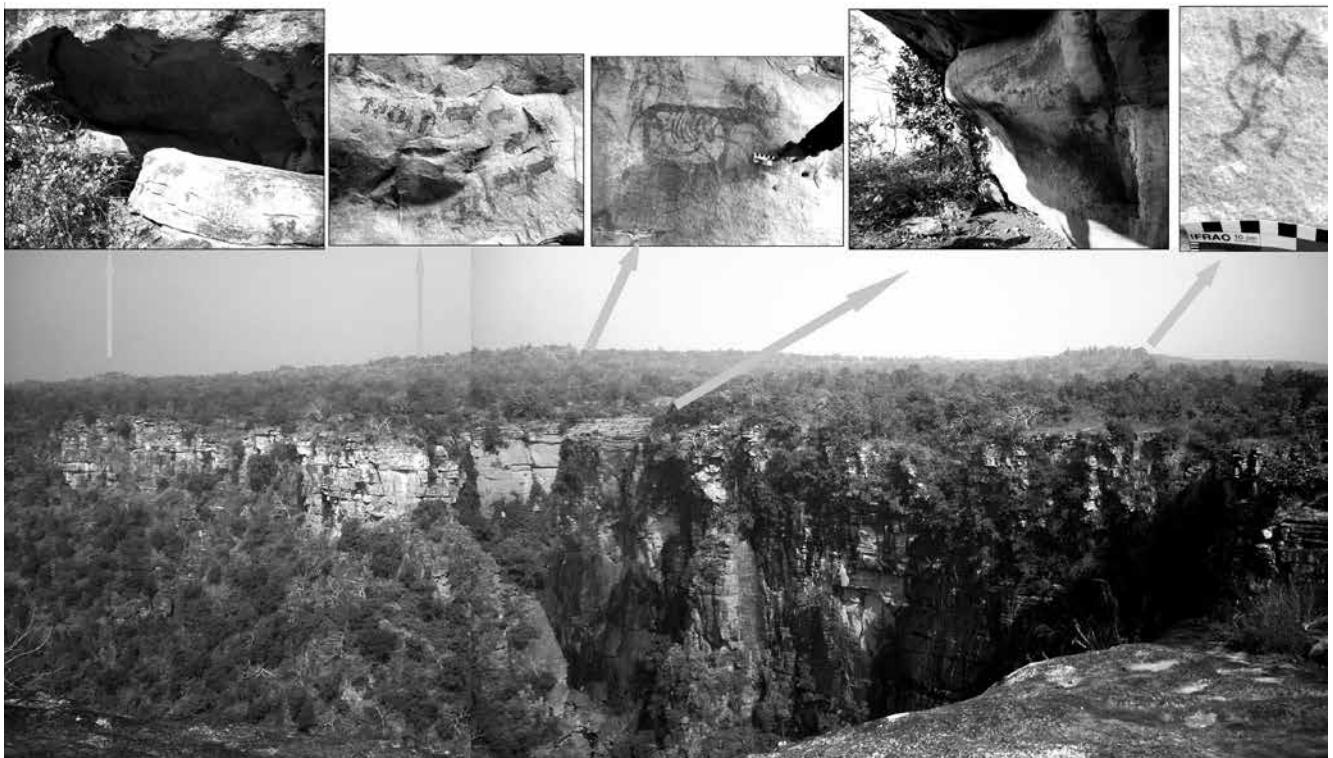


Fig. 3 - General view of the beautiful landscape of the rock art site, Bandha-II, Adhaura block



Fig. 4 - Scene view from the rock shelter, river *Suvara* and the landscape of the Kaimur region Badki Goriya, Bhagwanpur Block

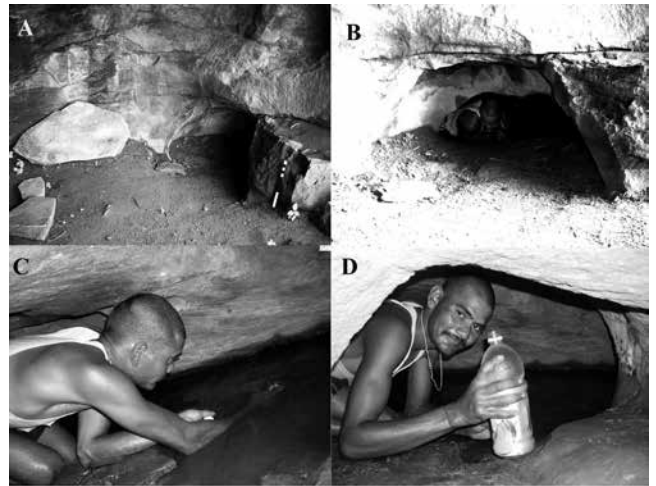


Fig. 5 - Water cistern of cave, man crawling to the water cistern inside the cave (A, B, C, D), Ghurahupoor, Chand Block

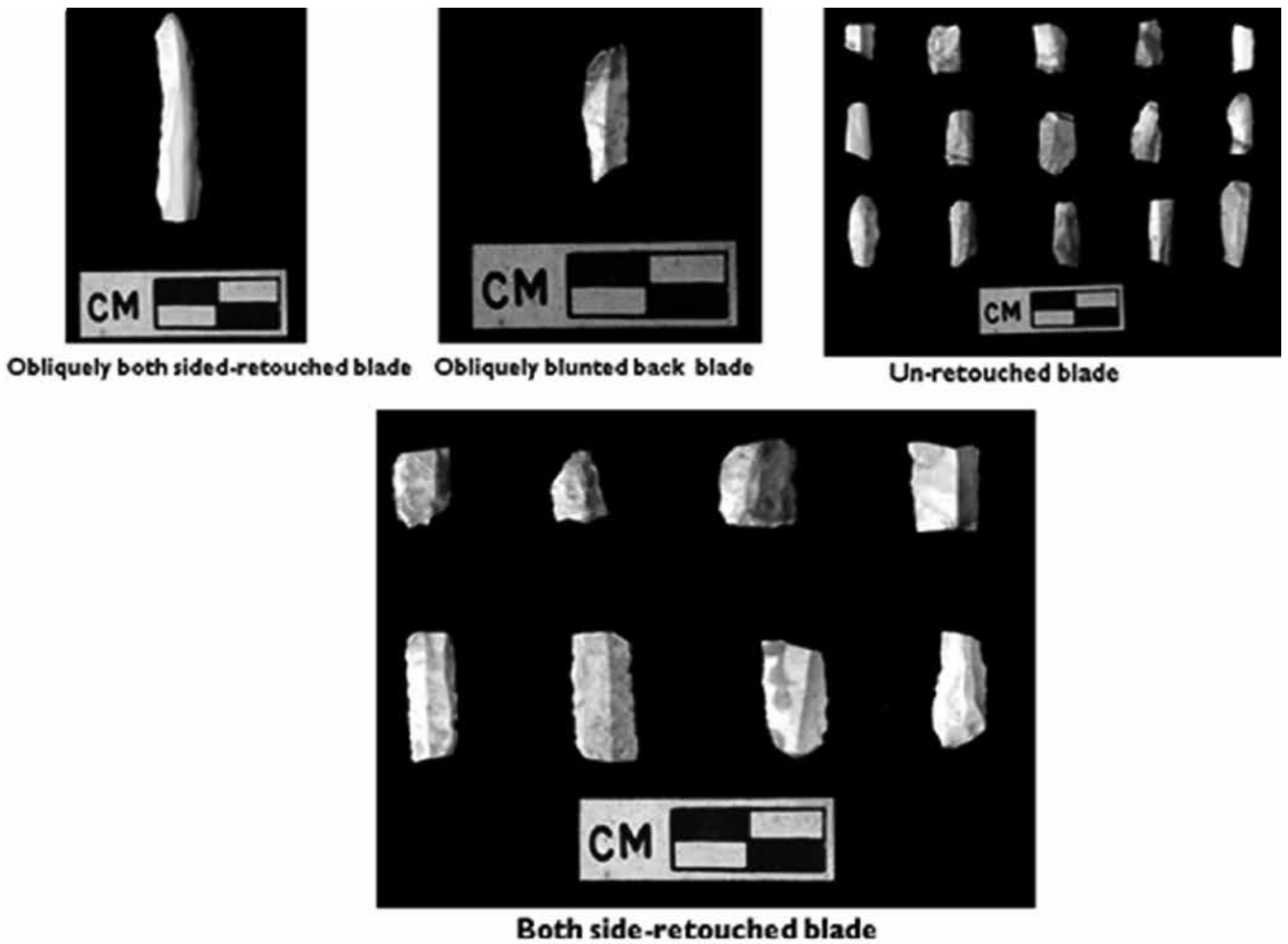


Fig. 6 - Factory site of microlithic tools made of chert, quartz and other locally available semi precious stones, Dariyawan Maan, Adhaura Block (Courtesy:- K.R.Bind)



Fig. 7 - General view of the shelter with Mauryan brahmi scripted on the wall of the shelter, Patesar, Chand Block

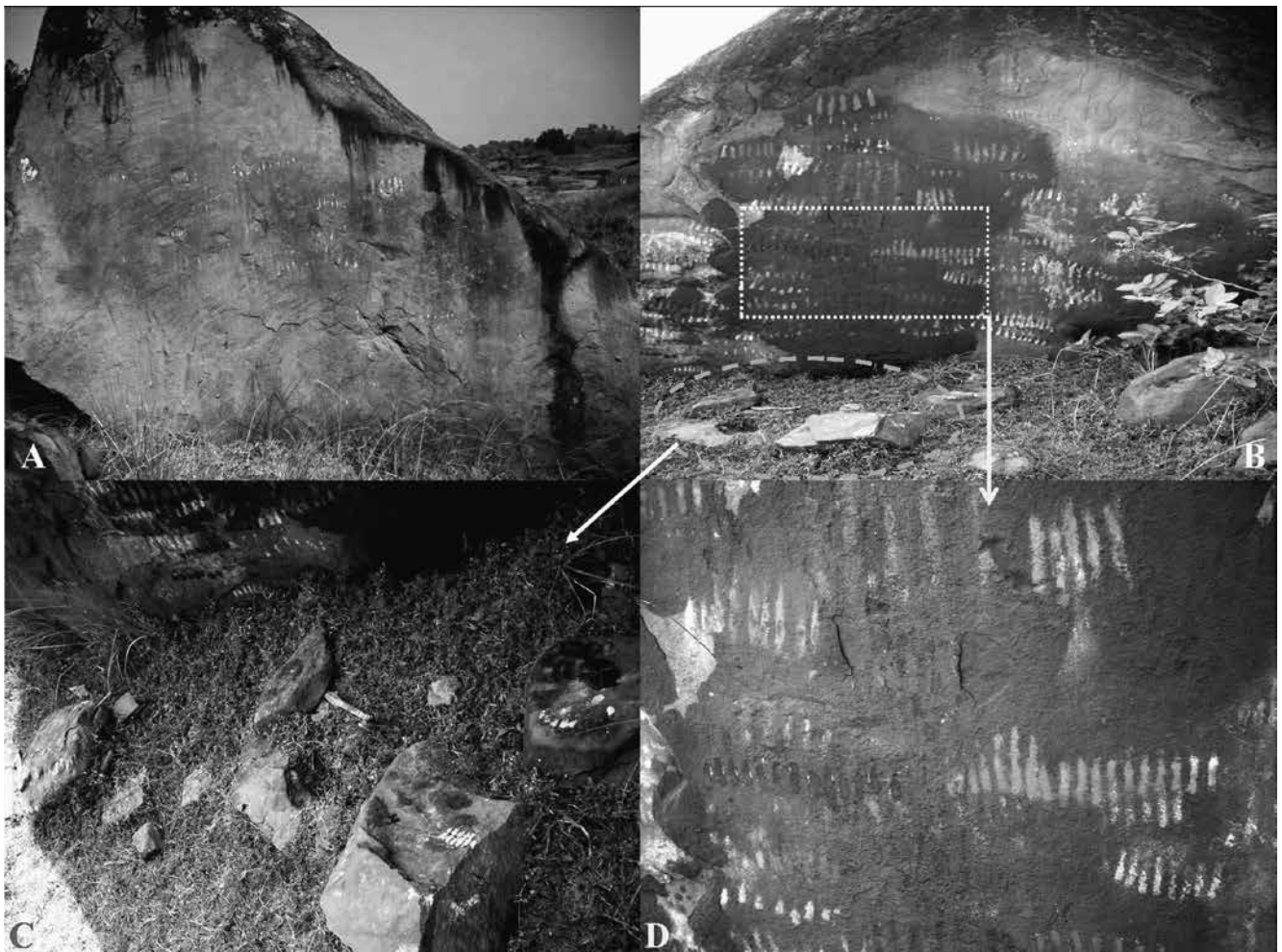


Fig. 8 - Evidence of ethno rock art on a steep triangular stone (on the left bank of river Suvara near the site) (A), traditionally it is known as *Bhuini mai* having *tika* tradition (B & D) and ritual practices (C) for the welfare of house members, agriculture, animal and other aspects of society, Badaki Goriya, Bhagwanpur Block



Fig. 9 - Use of the posthole as grinding, pounding and mixing in present villages of this region, Fulwariya village, Tilauthu Block



Fig. 10 - Chhamahiya Hill, where the quarry work is still going on by 2010 two-rock shelters have already been destroyed by blasting and quarrying (Source - Google Earth)

SUBJECT MATTER

ADHAURA BLOCK	SITES	NAME OF THE HILL	HUMAN (FEMALE-MALE)			ANIMAL				GEOMETRICAL FORMS (Pet-Petroglyphs)	WEAPONS	FLO-RAI FORMS	PETRO-GLYPHS	REMARKS
			GROUP	DANCING	HUNTING	HAND PRINT	REPTILE	AVIAN	AQUATIC ANIMAL					
	BDP	Devi Or-Dei Paharhi	✓	X	X	✓	X	X	✓	X	X	✓	✓ Cup Mark	Pictograph of heterosexual scene, depiction of deer with unborn baby inside stomach
	CHY	Bajani And Baghdharhi Paharhi	Stick forms of human	✓	X	✓	X	X	✓	X	X	✓	X	The name of the hill is took because of the boulders which emitting gong like sound when struck
	DGH	Hathiyadah Hill	Moving, Walking, Running, Holding, Carrying	✓	X	✓	X	X	✓	✓ Tortoise	X	✓	X	The dance form are still in practice among the local tribes
	DRY	----	X	X	X	✓	X	X	✓	X	X	X	X	Factory site of microlithic tools
	GRH	Gaura Hill	✓	✓		✓	X	X	✓	X	✓	✓	X	Depiction of buffalo with unborn baby inside stomach
	KKD	Kokhardan Hill	✓	✓	✓	✓	X	X	✓	X	✓	✓	X	Pictograph of heterosexual scene,
	RUT	Raipur Bamora Hill	✓	✓	X	X	X	X	✓	X	✓	✓	X	----
	SRD	Chanain Hill	✓	X	X	✓	✓	✓ Cock, peacock	✓	X	✓	✓	X	The name of the cave is similar to Mirzapur rock shelters name
	PRW	Parewa Hill	----	✓	----	✓	----	----	----	----	----	----	----	----
	THK	----	X	X	X	X	X	X	✓	✓	X	✓	X	----
	BANDHA TRH I-IV	Turawa Hill	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic factory site, All the pictographs are Mesolithic onward
	DOH-I	Dohi Hill	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic on the floor and all around the shelters, All the pictographs are Mesolithic onward
	DLH I-II	Daldaliya Hill	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic on the floor and all around the shelters, All the pictographs are Mesolithic onward
	BSH-I	Banshi Hill	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic on the floor and all around the shelters, All the pictographs are Mesolithic onward
	KCB I-VII	Karam Chabutara	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic on the floor and all around the shelters, All the pictographs are Mesolithic onward
	BRH I-II	Barohi Hill	✓	✓	✓	X	X	✓	✓	✓	✓	✓	X	Microlithic factory site along with iron smelting site, all around the iron slag are scattered
BHAGVANPUR BLOCK	BDG	Badaki Goriya Hill	✓	✓	✓	X	X	✓	✓	X	✓	✓	✓	For the first time the petroglyphs are reported from this shelter
	MSH	Prawara Hill	X	X	X	X	X	X	✓	X	✓	✓	✓	The uncountable inscriptions of different periods are reported from this hill
	MKH	Mokankhoh Hill	✓	X	X	X	X	X	✓	X	✓	✓	✓	3 Inscriptions of different periods along with one man-women and one horse are quite interesting
CHAND BLOCK	IPH/LKN	Jhapia Hill	✓	X	X	X	X	X	✓	X	✓	✓	X	The pictographs on the ceiling are executed in white colour are very interesting

PROBLEMS OF ROCK ART IN THE STUDY AREA															
SITE	NATURAL PROBLEMS				Natural problems by human modifications					PROBLEMS DEVELOPED BY THE HUMAN ACTIVITIES					
	EXFOLIATION OF ROCK (CRACKS, FRACTURES, FISSURES)	FLOW OF WATER /RAIN EFFECTS	DEPOSITION OF SALT, CLAY, MINERAL COMPONENTS	DAMAGED BY INSECT	VEGETATIONAL GROWTH			DAMEAGED BY ANIMAL		INTENTIONALLY			NATURAL HUMAN BEHAVIOUR		
					MICRO	MACRO	MEGA	DOMESTICATED	WILD	RESEARCHER THEMSELVES	DEFORESTATION	EXTRACTION OF NATURAL THINGS	RELIGIOUS ASPECTS	VISITOR FLOW FOR PICNIC AND ANIMAL MOVERS	DEVELOPED/ MINING/ BLASTING/ HUMAN SETTELEMENT
BDP	√	√	√	x	√	√	X	X	√	X	√	X	X	X	X
CHY	√	√	√	√	√	√	X	X	√	X	√	X	X	X	X
DGH	√	√	√	√	√	√	√	X	√	X	√	X	X	X	X
GRH	√	√	√	√	X	√	X	X	√	X	√	X	X	X	X
KKD	√	√	√	X	√	√	X	X	√	X	√	X	X	X	X
RUT	√	√	√	√	X	√	√	X	√	X	√	X	X	X	X
SRD	√	√	√	X	X	√	√	X	√	X	√	X	X	X	X
PRW	√	√	√	√	√	√	√	X	√	X	√	X	X	X	X
THK	√	√	√	√	√	√	X	X	√	√	√	X	X	X	X
BDG	√	√	√	√	√	√	√	√	√	X	√	X	X	√	X
MSH	√	√	√	√	√	√	√	√	√	X	√	X	X	X	X
MKH	√	√	√	√	√	√	X	√	√	X	√	X	X	X	X
JPH/ LKN	√	√	√	X	√	√	√	√	√	X	√	√	X	X	√
DMK	X	√	√	√	X	√	X	√	√	X	√	√	X	√	√
PTS	√	√	√	√	√	√	X	√	√	X	√	√	X	√	√
BSH	√	√	√	X	√	√	X	√	√	X	√	√	X	√	√
YKM	√	√	√	√	√	√	√	√	√	X	√	√	X	√	√
MDR	√	√	√	√	√	√	X	√	√	X	√	√	X	X	√
RPR	√	√	√	√	√	√	X	√	√	X	√	√	X	√	√
JPH	√	√	√	√	√	√	√	√	√	X	√	√	X	X	√
KNY	√	√	√	√	√	√	X	√	√	X	√	√	X	X	√
BDG	√	√	√	√	√	√	√	√	√	X	√	X	X	√	X
MSH	√	√	√	√	√	X	X	√	√	X	√	√	X	X	√
MKH	X	√	√	X	√	X	X	√	√	X	√	√	√	X	√
CDS	√	√	√	X	X	X	√	X	√	X	√	√	√	√	√
CMH	√	√	√	√	√	X	X	√	√	X	√	√	X	√	√
TND	√	√	√	X	√	X	X	X	√	X	√	√	√	√	√
GLK	X	√	√	X	X	X	X	√	√	X	√	√	X	√	√
HTM	√	√	√	X	X	X	√	√	√	X	√	√	X	√	√
DMW	√	√	√	X	√	√	X	√	√	X	√	√	X	√	√
STC	√	√	√	X	√	√	√	√	√	X	√	X	√	√	X
AML	√	√	√	X	√	√	√	√	√	X	√	X	X	√	X
BNK	√	√	√	X	X	X	√	√	√	X	√	X	X	X	X
KBM	√	√	√	√	√	X	√	√	√	X	√	X	X	X	X
MHW	√	√	√	√	√	√	X	√	√	X	√	X	X	X	X
BSH	√	√	√	X	√	X	√	√	√	X	√	X	X	X	X
MJM	√	√	√	√	√	X	√	√	√	X	√	X	X	X	X
GNK	√	√	√	√	√	√	√	√	√	X	√	X	X	X	X
KCM	√	√	√	√	√	√	X	√	√	X	√	X	X	X	X
MTM	√	√	√	√	√	√	X	√	√	X	√	X	X	X	X
MRM	√	√	√	√	√	√	√	√	√	X	√	X	X	X	X
CNM	√	√	√	√	√	√	√	√	√	X	√	X	X	X	X
INM	√	√	√	√	√	√	X	√	√	X	√	X	X	X	X
BND	√	√	√	X	X	√	X	√	√	X	√	X	X	X	X