

PREFACE

Art is one of the earliest expressions of the cultural life of man. It is the outcome of man's innate feelings, ideas and emotions and it shows the urge to express himself to his fellow beings. Rock art is the earliest form of datable evidence so far available to us starting from the Lower Palaeolithic Period.

Rock art excite artists because not only they are the works of primitive man but also because they are projection of his feelings, at the same time they have an identity of their own. Visual image is a basic human sensibility, as such, paintings have helped the rock dwellers to express their immediate nature- its flora and fauna, their activities and the deep impact it has made on their psyche. The solid surfaces of the rocks have provided him an ideal base for their artistic work.

It is like the symbols produced by the human mind in the then pre-literate society as a means of communication. 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 any time to progress and live a meaningful quality life. Thus, rock art sites have been a great source of inspiration for humans, right from the beginning and will continue to do so in future also.

The present project titled "***Ethno Rock Art: A Case Study of Kaimur, Bihar***" is a work, which largely depends on field exploration in the study area by the researcher. In spite of extensive field exploration I have the inspiration from other researchers and scholars who works for advancement of rock art studies in India. Ethno rock art is one of the neglected disciplines of Indian Archaeology. In this work apart from the brief about the rock art of Kaimur, a detail attempt has been made to interpret them taking clue from ethno-archaeological evidences.

The methodology used for the development of project is divided into three phases: data collecting, analysis and information stage. The collection of information started from a wide review of books and articles published on the Kaimurian rock art; researches about the occupants of those territory through the ages and the survey of specific data about their ethno art. As

far as the research on rock art of Kaimur region (Bihar) is concerned, unfortunately only two articles are written on this regional rock art.

In view of very few available materials, my research had to be largely based upon the site explorations and documentation, there by getting a firsthand knowledge of not only the details of rock art, but also the environmental setting of the sites as well. Thus, with a view to cover all the relevant aspects of the study, the present work has been divided into three chapters with an introduction in the beginning and an Ethno Rock Art Study of Kaimur District at the end. The contents of the chapters and a series of plates, figures, tables and a list of bibliography have also been given:

Chapter 1 Introduction: introduces to some of the general aspects of the region such as the legend behind its nomenclature, geographical, topographical and geological features, the flora, fauna, and mineral resources, economic and historical background. All these details are especially helpful to understand the extent to which it has decided the archaeological and historical framework of the region.

Chapter 2 Rock Art Sites of the study area: concentrates on the explored sites of the study area. A very well analytical study with inhabitant group tradition and believes.

Chapter 3 Ethno-rock art study of Kaimur: deals with the regarding the various work on the ethno archaeology of the rock art in Global and Indian perspectives and finally its development in present scenario. The problem in interpreting the significance of rock art will also brief out through ethno-archaeological evidences. Trace the legacy of the rock art in different way. Try to understand the behaviour of the contemporary societies.

The work almost redefines the concept of origin and purpose of rock art and offers an extensive and all-inclusive classification of the rock art without hesitating to coin new terms for certain classes that were hitherto accommodated under groups which they were not conveniently belonging to on the basis of features and typology. Further, the contemporary lifestyles of the native habitants have been deeply observed for the first time revealing connectivity with the tradition may be with some modification of the prehistoric man and leading us to the belief that the social moorings of the present society extend to that by gone era.

The result of present study has elevated the Kaimur rock art on the national or even international level and I am sure that now the rock art researches from far off regions or nations may now turn to this region as one of the resource centres of filed observation. Although so far, it was more or less in a state of oblivion and regretfully suffered negligence or isolation in such studies.

-Author

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(Sachin Kumar Tiwary)