

Rock Art of the Koria District with Special Reference to Murelgarh Hill

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Abstract: The symbolic art, religious, and socio-economic components of civilizations and cultures leading to experience are the first expression of human's aesthetic sense from the womb of the past, which is displayed in the form of rock paintings on the rock shelters, which itself becomes important. The various stages of human development and its mental fertility are a powerful medium for artistic and symbolic expressions emanating from primary sensory perceptions. At that time, the life of a human was completely insecure, and he had to face continuous natural calamities as well as the attacks of violent animals. He must have been very afraid, and he would have been constantly struggling to protect the existence of his community. On the other hand, his initial need was to lead a wandering life in search of food for sustenance. Struggling with the problems of natural calamities, hunger, and thirst, he came down from the trees in the middle of the river valleys and took refuge in nature-made rock shelters as a safe abode. In these rock shelters, primitive man felt himself more secure. And the primitive man remained gross in expressing his feelings and expressions with complete efficiency through lines. Who expressed the untold stories of daily life, fun, hunting scenes, means of entertainment, groups of human struggle, and their consciousness development with patience and courage in rock paintings.

Keywords: Rock Art, Kohbaur, Murelgarh, Bhanvarkho, Barel, Hunting scene, Ritual figure, Colorful Turtle, Palm, Loft

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INTRODUCTION

The eastern plateau of Baghelkhand region, the Gondwana rocks group of hills, Janakpur, Bharatpur, Sonhat, Barel, Majhatoli, Murelgarh, etc. Lower Ganga basin, Gopath, Banas river, rain and cold affected, hot weather drought, flood, sky lightning, seasonal diseases, elephant, tiger, cheetah product, and tribe dominated area, natural structure, geographical environment, natural beauty, and Centuries ago in this land, from the civilization of the river valleys to the city investment, the interesting facts of the series history of human culture came forth in a glorious environment. Banas, Khalladhar, Roorkee Jharia, Chhoti Banas, Dauki Jhiria, Chutki, Badwar, and Neur rivers are the major and tributaries flowing through this region, which separates Madhya Pradesh from Chhattisgarh across the Shahdol Korea district border. Since time immemorial, this river bank area has been covered with dense forests, due to which the primitive people living comfortably in the said village have contributed greatly to the emergence of social, economic, and cultural elements. Stone tools, blades, cores, pottery, sculptures, and rock-cut caves have

been found in this area. Apart from suitable sites, rock paintings have also been discovered in the border area.

In these subtexts, rock paintings have come to light from the hills of Barel, Murelgarh, and Kohbaur, on which various elegant scenes are marked. On the Kelhari-Janakpur road, there is a painted rock shelter on the hill of Bareil, in which there are markings of wild buffalo, boar, rat, outlined human, etc., and some pictures are not clear now, but it seems to be depicted with deep red and ochre.

On the hill of Murelgarh, two kilometres away from Chutki Panchayat, after crossing the Banas River, about two hundred metres above, there are many natural rock shelters. In the first rock shelter, the picture of the pig has been depicted in dark red color, and the picture is not clear now. Ongoing upwards in the painted rock shelter hill, the existing rock shelter has a lined pig, wavy design, and square line design made of dark red color. Some pictures are not clear. In other rock shelters, human figures standing with outstretched hands, boars, stags, and cheetahs are painted. Apart from these, there is a picture of different figures, which is not clear now but has been depicted in saffron color.

Kohbaur is in the north of Muralgarh Hill, which is also known as Bhanvarkho. The credit for bringing this to light goes to Meenakshi Dubey Pathak. The painted rock shelter exists about half a kilometre above the dense forests. Human figures, animals, hunting, geometry, wavy line, square, palm, ritual scene, and complex line art are depicted here in different colours of ochre, red, yellow, and blue.

In the first hunting scene, a group of human beings take bow and arrow in a hunting posture towards a group of wild bulls, and two bulls from the group of wild bulls are depicted jumping quickly on two legs as soon as the hunter appears. The ochre colour is overlapped with the red color, and some of the picture is obscured by water flow.

Ritualistic figures on the middle and upper surfaces of the rock shelter include a palm tree, wavy lines, circles, squares, imaginary designs, animal figures, and an ochre, dark red, yellow, and blue colored animal that is described as a colorful turtle. According to Prabhat Kumar Singh, painted on the rock shelter of Chhattisgarh, we have noticed hands drawn with dots, and the palms are decorated with designs according to Meenakshi Dubey Pathak Hands in Chhattisgarh rock art. Apart from these, spider webs, roosters, Nilgay, goats, giraffes, etc. are some obscure scenes depicted.

The third scene is also of hunting, in which four lofts are made, in which one man is standing waiting for the animals with weapons, two men below with bows, and two men in front are bringing the net with the help of a pole from the shoulder towards them. Wild bulls, deer, running boar, and ten groups of wild buffalo are running, and in groups of two and four, wild buffalo are running fast by leaping. Two humans are seen standing near the running deer and giving voice. From the front, one human is depicted in the posture of striking with a bow and arrow, and the other dog with the human is barking.

In the last scene, many of the rock paintings are obscure; in this, mainly the hunting scene is visible. Chital, Boar, and Shahi In front, two men with bows and arrows are moving towards the hunt, and behind a man, the scene of the dog hunting is painted.

CONCLUSION

Central India has its own very important place in the field of rock art. Which has brought to light the interesting history of human culture from prehistoric times to historical times due to the geographical structure and natural condition of the central Korea district of the Vindhya mountain ranges, Due to natural resources, man chose natural rock shelters here for his residence. There are many rock shelters that were decorated with rock paintings. Many rock shelters are found in damaged form as

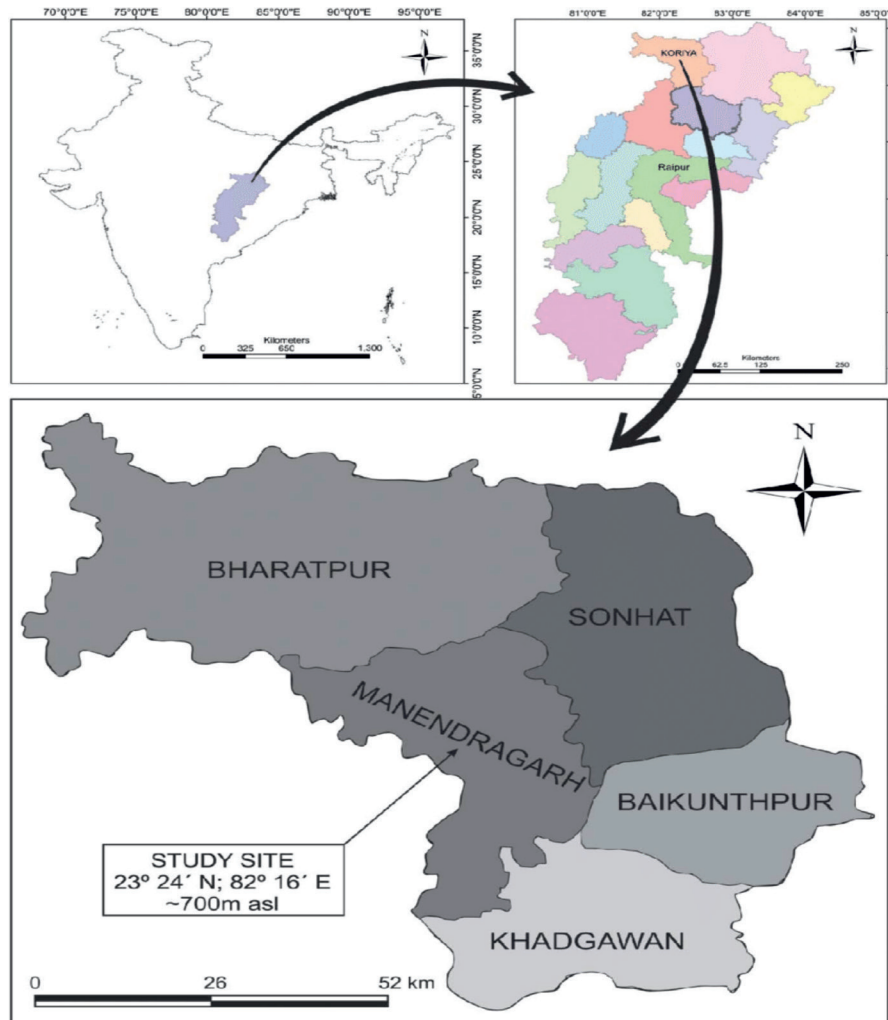


Fig. I: Korlia District map



Fig. II: Murelgarh Hill



Fig. III: Painted rock Shelters Kohbaur



Fig. IV: Hunting Scene Kohbaur



Fig. V: Ritual Scene Kohbaur



Fig. VI: Hunting Scene Kohbaur

soon as they enter the Kelhari, Janakpur, and Bharatpur regions. In which the subjects of the paintings are unclear but are related to the underlined human beings, animals, birds, and daily activities. The mineral colours used in the paintings include ochre, red, and in some places yellow and blue. In these works, paintings related to the incidents of daily life are mainly related to hunting, in which animals like the tiger, leopard, deer, reindeer, pig, cow, wild buffalo, dog, etc. are painted, and the walls are also decorated with religious symbols. In this way, this place can be considered the starting point of human development.

When man lived in the forest, caves, and rock shelters, he created paintings inspired by supernatural power, and they were decorated in various ways based on geometric depictions such as the comic full shape, the square order shape, and the linear shape. Even today, such depictions are used by the primitive tribes in the village to worship their gods and goddesses, and mainly such symbols are used for auspicious works and to remove magical effects.

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